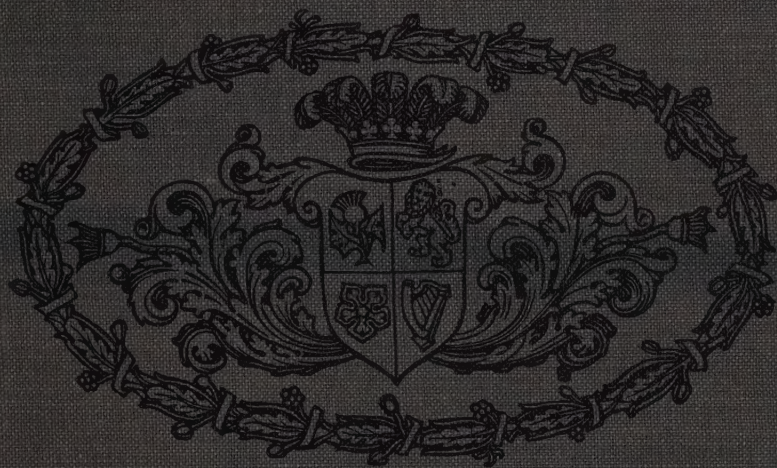


ENGLISH DECORATIVE PLASTERWORK OF THE RENAISSANCE



M. JOURDAIN

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ENGLISH DECORATIVE
PLASTERWORK OF THE
RENAISSANCE



CEILING OF THE GREAT CHAMBER, HERRINGSTONE, DORSET (*circa* 1620).

ENGLISH DECORATIVE PLASTERWORK OF THE RENAISSANCE

by

M. JOURDAIN

Author of "Decoration & Furniture in England of the
Early Renaissance & the late XVIIIth Century" &c



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PREFACE

IT is not, perhaps, yet generally realised what richness of decorative plaster exists in England, in spite of the amount that has been swept away during the nineteenth century. In this plastic material will be found a continuous record of the evolution of Renaissance ornament and detail in this country from the accession of the Tudor sovereigns to the Greek revival, and much of the work is of a high standard, both as regards design and execution. Contrary to the usual opinion, plaster in England was, with the exception of a certain number of Italian artists in the rococo style, the work of Englishmen; and both in the early and late Renaissance a distinctively national style was evolved, though naturally influenced by continental sources. The classifications of the manifestations of the Renaissance decoration in England may now be regarded as fairly established under, firstly, the two great divisions of Early and Late Renaissance, the later being subdivided into the Wren period and the Palladian school, with its variant of Rococo; and finally, the classic revival of Robert Adam. It has seemed worth while to collect and classify a series of illustrations of plaster ceilings and their detail under this arrangement; and there has been placed at my disposal Mr. George P. Bankart's unrivalled collection of photographs of subjects, from which the majority of the following examples have been selected, and to which have been added some supplementary examples. Though much of the work must inevitably remain anonymous, the particulars about craftsmen in plaster have been collected in a number of cases; and the same system has been adopted as in my *Decoration and Furniture of the Early Renaissance*, of tracing as far as possible the series of figure panels and other subjects to ornamental pattern books of continental origin. Exterior pargeting has not been included.

M. JOURDAIN.

LONDON,
September 1926.

NOTE OF ACKNOWLEDGMENT

I AM indebted to the owners of houses, who have kindly permitted special photographs to be taken for the book, and among them must specially be mentioned the Governor of the Bank of England and Miss Carver of Eye Manor. The majority of the photographs are from the collection specially taken for Mr. George P. Bankart by Messrs. Lewis & Randall of Birmingham, and placed at my disposal by the Publishers; and a few illustrations have been transferred from Lenygon's *Decoration in England, 1660-1770*, from which they have been eliminated as being outside the date of the work. For the frontispiece of the book, the ceiling of the great chamber, Herringstone, Dorset, I am indebted to the proprietors of *Country Life*, as also for Figs. 84, 141, and 143-7; and I have to thank the Council of the Royal Institute of British Architects for permission to include Fig. 5. The examples from pattern books are mostly from the collections at the Victoria and Albert Museum; and the Museum authorities have also permitted the reproduction of Figs. 14 and 15. I must also thank the draughtsmen who have so kindly allowed me to include reproductions of their work; among them may be mentioned Mr. L. A. Shuffrey (Figs. 1, 2, and 12), Mr. Roland W. Paul (Figs. 4 and 6), Mr. E. G. Nevinson (Fig. 7), and Mr. John Stewart (Fig. 11). The records of C. J. Richardson have, as usual, been useful for examples which have now disappeared. I must thank also the Provost of Worcester College for permission to include the designs from the collection of drawings shown in Figs. 69-71; the Bodleian Library for Figs. 80-82; the authorities of Trinity College, Cambridge, for Fig. 117; and Messrs. Trollope & Colls for permission to photograph the ceiling which appears as Fig. 153. The provenance of other photographic illustrations is as follows: Messrs. Cooper & Humphreys Ltd. (Figs. 111, 165, 181, 182, 186-189; Mr. Horace Dan (Fig. 32); Mr. W. Galsworthy Davie (Figs. 31, 83, and 100); Mr. H. N. King (Fig. 162).

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INDEX OF PLASTERERS

ARTARI, Albert, an Italian stucco worker employed with Bagutti in certain churches and buildings designed by James Gibbs. In the Church of St. Martin's-in-the-Fields (1721), the ceiling is "divided into Pannels enrich'd with fretwork by Signori Artari and Bagutti, the best fretworkers that ever came into England" (Gibbs, *A Book of Architecture*, p. v). They were also employed at Marylebone Chapel and in "a room built by the Hon. James Johnston, Esq., at Twickenham (Plate lxxxi., *ibid.*) and at the Senate House, Cambridge (1725) (Willis and Clark, *Architectural History of Cambridge*). Artari was employed at the Radcliffe Library, Oxford (shortly after 1737); at Sutton Scarsdale, Derbyshire (shortly after 1724); and at Houghton Hall, Norfolk (Fig. 137).

BAGUTTI, an Italian stucco worker, employed by James Gibbs (see ARTARI). Bagutti was employed at Mereworth for the stucco work of the rotunda (finished in 1725) (Colin Campbell, *Vitruvius Britannicus*), and Cassiobury (where Virtue speaks of the "admirable execution of a ceiling in stucco"). Bagutti (misspelt Pargotti) is described by Defoe as "an Italian said to be the finest artist in those particular works now in England" (*Tour through England*). He worked with Artari at the "ceiling in the new building" at the Senate House, Cambridge (1725).

BROMFIELD, Joseph (of Shrewsbury), employed for the stucco work of the library ceiling at Hartlebury Castle, Worcestershire, added in 1782, of which the original drawings are preserved and signed by one James Smith of Shifnall. He appears as a subscriber to George Richardson's *Book of Ceilings*, 1774.

CLARK, Thomas, of Westminster, with "great accuracy followed the antique manner" at Holkham.¹ In 1753 he was employed at the Horse Guards, Whitehall, and in the following year at the New Building of the Foot Guards.² Between 1778 and 1780 the firm of Thomas & Charles Clark were employed (with William Collins) upon the works at the New Buildings, Somerset House. The surviving partner, Charles Clark, in *The Plasterers' Bill for Works done at the New Buildings, Somerset House* (1783), speaks of Thomas Clark as "one of the most skilful masters of the trade."³

COBBE, John, paid in 1601 for the "frettishing" of the ceiling of the great chamber and long gallery at St. John's College, Cambridge (Willis and Clark, *Architectural History of Cambridge*, vol. ii, p. 260).

COLLINS, William, a plasterer employed by Sir William Chambers on several buildings and also at Somerset House (1778-80), where his employment was resented by the firm of Clark.

¹ Brettingham's *Plans, Elevations, etc., of Holkham*, p. vi.

² Minutes, Rebuilding of the Horse Guards, January 1753-June 1760.—P.R.O.

³ P. 6.

CONEY and CLAYTON. Two ceilings for Sir Laurence Dundas, Edinburgh, are stated by George Richardson to have been carried out by Messrs. Clayton & Coney (1774) (*Book of Ceilings*, p. 4). (A Mr. Clayton of Edinburgh is a subscriber to this work.)

DOOGOOD, Henry, employed by Wren as plasterer during the rebuilding of London churches after the Great Fire (St. Andrew's Wardrobe; All Hallows, Lombard Street; St. Michael's, Greenhithe). He was employed on the Church of St. Charles the Martyr, Tunbridge Wells, with John Wetherall (1690); with John Grove at St. Peter's, Cornhill; St. Bennet's, Paul's Wharf; St. James's, Garlickhithe; St. Magnus; St. George Botolph; St. Bartholomew, Exchange.¹

DUFOR, noted as being in 1749 "the famous man for paper ornaments" in London (*Life and Correspondence of Mrs. Delany*, vol. ii. p. 532).

DUGDALE, James, the plasterer employed at Clifton in 1779.²

DUNGAN, Richard, a plasterer, paid in 1607 for frets and other work done at Knole, Kent.

DUNSERFIELD (or DUNSTERFIELD), George, English plasterer, employed with Halbert (or Hulbert) at the Palace of Holyrood from 1674 to March 1679. In an entry in 1675, Dunserfield is referred to as Halbert's partner, but the money was paid to Halbert, and the receipts after 1675 are in Halbert's name only. The name of George Dunsterwild (*sic*) appears among the plasterers employed in internal plasterwork at Whitehall in 1660 (*P.R.O.*).

ENZER, a Dutch plasterer, employed at Arniston (built about 1726), and probably employed for the interior plasterwork at Drum, Scotland.

FRANCHINI, Paul and Philip, Italian plasterers, who worked in Dublin and the neighbourhood. The ceiling of the Rotunda Chapel is by them, and the decoration of Tyrone House is also attributed to them. In 1739, they were employed on the ceiling of the saloon at Carton.³ In England they were employed at St. Mary's Chapel, in Queen's Square, Bath, and probably at No. 15 Queen Square, Bath (Fig. 130).

GOUGE, Edward. Designs exist by this craftsman for ceilings at Coombe Abbey, Warwickshire (now demolished), which are signed as approved by the architect Wynne (see Figs. 81, 82). He was employed at Chatsworth (*Account Book of John Wheldon*, Chatsworth Library), where, in September 1696, payment is entered to "Mr. Gouge, the plasterer, upon ye Amount of his bargains the summ of twenty pounds." He is paid £65 for his plasterwork in the library, and in the following year comes down to finish the gallery ceiling. In a letter (dated 1702) he complains of lack of employment (*MSS. of Earl Cowper*, Hist. MSS. Commission, vol. iii. p. 4).

¹ *Archæologia*, vol. lxvi.

² *Country Life*, August 25, 1923.

³ *The Georgian Society*, vol. i. p. 6.

GRIFFIN, John, of Bristol, is included among the list of subscribers to Wood's monograph on the Exchange, opened in 1743. He is described as "Mr. John Griffin of Bristol, one of the ornamental plasterers of the Exchange, Bristol."

GROVE, John, a plasterer employed by Wren during the rebuilding of the London churches after the Great Fire. In 1677 Grove and Doogood were paid for "work done at ye church of St. Stephen Walbrook and about ye Dome," including "351 yards in ye Dome fretted with mouldings, roses, and palmes, £150" (*Archæologia*, vol. lxvi. pp. 50, 51). He was employed alone at St. Michael's, Cornhill; St. Olave's, Jewry; St. Mary, Aldermanbury; at St. Mary Hill, at St. Christopher's, St. Benet Fink (see DOOGOOD). In 1686-87 he was employed at the Library, Trinity College, Cambridge (see Fig. 117).

HALBERT (or HOUBERT or HULBERT), John, "English plasterer" employed on the Palace of Holyrood from 1674 to 1679. His latest work there is the ceiling of the great staircase (see Holyrood Palace).

HEATH (or HETHE), John, employed by Henry VIII. at Hampton Court. In his will (dated August 1, 1552) he leaves to his second son Laurence "my moldes and molded work that I served the Kinge withal" (quoted in *Archæologia*, vol. xxxix. p. 34).

JACKSON. The original member of the firm of George Jackson of Rathbone Place (which was founded about 1780) was associated with the Adam Brothers; and contemporary boxwood moulds, carved with great precision and delicacy, remain in the firm's possession.

M'CULLAGH, James, a plasterer who "worked in Dublin from about 1761 to 1795, at first in Lower Abbey Street and afterwards in 48 Mary Street." M'Cullagh's bill for "plastering and stucco work done for the Rt. Hon. the Lord Viscount Powerscourt at his new building in William Street, furnishing materials" is still in existence, and a portion is quoted in *The Georgian Society* (vol. i. p. 16). Of this work Malton remarks in 1797 that the stucco ornaments are "now somewhat antiquated."¹

MANSFIELD, Isaac, noted as a plasterer in the mid-eighteenth century.

MARCER, John, employed for the ceiling and cornice in the long gallery, Hardwick.

MARTYN (or MARTIN), Edward, "of the city of London, plasterer," agreed in 1678 to "seell the chappell at Arbury," in Warwickshire, for £39. He was also employed with John Sherwood in work at St. Nicholas Cole Abbey.

MEAD, Thomas, employed at St. Laurence, Jewry.

MORRICE, Daniel, employed by Wren during the rebuilding of the London churches after the Great Fire (with Sherwood at St. Edmund the King, and St. Michael's, Wood Street).

¹ *Views of Dublin*.

NOLLEKENS, Joseph. The bas-relief of the two ceilings in the Drapers' Company, London, are said to have been "excellently modelled by the ingenious Joseph Nollekens" (Richardson, *Book of Ceilings* (1774), p. 3).

PAPWORTH, John, "architect, plasterer, and builder" (d. 1799), as he styled himself in 1795, was the leading plasterer of the late eighteenth century, with a staff of five hundred men working under him. "He made many of the designs of ornament for Sir William Chambers and executed many of the works for His Majesty's Board of Works, as at Greenwich Hospital Chapel, at Somerset House, as in the rooms formed for the Royal Academy of Arts, and for other architects." At his death in 1799, the business was continued by his eldest son, Thomas, who had assisted him at a very early age, and was plasterer to H.M. Board of Works, and died in 1814 (Wyatt Papworth, *John B. Papworth*, 1879, p. 3).

PATROLI, "an Italian artist of great ingenuity," was employed for a long time at Claydon, in Buckinghamshire, in the late eighteenth century (Lipscomb, *Bucks*). There are recognisable Italian characteristics in the delicate and florid plasterwork of the staircase, hall, and library (Figs. 172, 185).

PEARCE, R. (or W.). In the Soane Museum is a quarto notebook, with the name of "R. Pearce" on the front page, containing accounts for plasterwork by William Pearce, many of the items for the architect, Henry Holland.

RHODES, William, a stucco worker who decorated the dining-room at Drayton House, Northamptonshire (Figs. 175, 176), in 1772. He is a subscriber to George Richardson's *Book of Ceilings* (1774).

ROBBINS, Edward. Plate ii. in George Richardson's *Book of Ceilings* (1774) is stated to have been "executed by the Right Honourable the Lord de Montalt, Dublin, by Mr. Edward Robbins."

ROBERTS, an Oxford plasterer, is mentioned (in 1778) as having executed at Heythrop, in Oxfordshire, "very fine stucco ornament" (*Passages from the Diary of Mrs. Lybbe Poyss*, 1899, p. 200). A Mr. William Roberts, of Oxford, appears as a subscriber to George Richardson's *Book of Ceilings*, 1774.

ROSE, Joseph, one of the leading plasterworkers of the latter half of the eighteenth century. Among Rose's works is the ceiling decoration of Harewood House, Yorkshire, of which the State bedroom is singled out as "richly ornamented by Rose with figures and Bacchus, Ariadne, Diana, Endymion, Venus, Adonis, Cephalus, and Procris" (J. Jewell, *The Tourist's Guide*, p. 24). The ceiling of the great gallery (Fig. 173) was carried out by Rose from a design by Robert Adam, dated 1769. Robert Adam also mentions Rose's work at Kenwood, Luton, Syon House; and the fine ceilings at Nostell are also by Rose. An estimate for the stucco work of the ceiling and sides of the rooms on the principal storey at Hatch House, "made from Mr. Adam's designs," is preserved at Merstham Hatch (quoted in *Country Life*, August 8, 1925). In Sledmere, built by Sir Christopher Sykes in 1788, the builder refers to "the experienced judgment" of Rose.

In the Library of the Royal Institute of British Architects is a book of sketches of friezes (330 in number), executed by Joseph Rose in 1782.

SHERWOOD, John, a plasterer employed by Wren during the rebuilding of the London churches after the Great Fire. He worked with Edward Martin at St. Nicholas Cole Abbey, and with Morrice at St. Michael's, Wood Street, and St. Edmund the King; and alone at St. Anne's and St. Agnes, at St. Michael's, Bassishaw.¹

SMITH, Abraham, employed for the plasterwork by Elizabeth, Countess of Shrewsbury, at Hardwick Old Hall, Derbyshire, begun in 1587. He was one "of the few permanent hands paid by the quarter." The plaster panels in the old hall, Hardwick, with roughly modelled emblematic figures of the Elements, are his work. He was also employed in mason's work, cutting the chimneypiece in the hall and consoles for the window-sills (*Archæologia*, vol. lxiv.) (See HARDWICK HALL.)

STAPLETON, Michael (*d.* 1801), a plasterer who lived at No. 1 Mountjoy Place, Dublin, and decorated the theatre of Trinity College. He is said to have been employed for the dining-room and drawing-rooms of Powerscourt House, Dublin.

VESSALI, an Italian plasterer, who is said to have been employed at Ditchley, Oxfordshire. Shortly after 1754 he was at work at Hagley.

WETHERALL, John, employed at the Church of St. Charles the Martyr, Tunbridge Wells, with Henry Doogood.

WHITE, John (QUHYTTE, Jhone), to whom a hundred pounds is paid "in part payment of his plaister work" at Winton Castle, East Lothian (Winton Diary, *Eglinton and Winton MSS.*, Historical MSS. Commission). From the similarity of the cast ornaments at Moray House, Edinburgh, and Pinkie House, it is clear that White was also employed there.

WHITEHEAD, John. At Edgecote, Northamptonshire, is an account of payment of £581, 17s. 6d. for plastering and stucco work for this house which was finished in 1753. The ceiling of the saloon is of undistinguished rococo character.

WILLIAMS, John, who was employed at Longleat. Two applications for his services are preserved among the manuscripts at Longleat. The first, written about 1554, is from Sir William Cavendish, referring to his hall in Derbyshire (Chatsworth), and a second from the Countess of Shrewsbury (1560), applying for a "connyng plasterer."

WRYTHEOKE, Robert, employed on the Banqueting House, begun January 15, 1527. He was a maker of moulds and casts, and supplied the plaster figures and ornamented pillars (*Calendar of Letters and Papers, Henry VIII.*, vol. iv. pt. ii. 3097-98, 3104, 3107).

¹ *Archæologia*, vol. lxvi.

ENGLISH DECORATIVE PLASTERWORK OF THE RENAISSANCE

CHAPTER I

EARLY RENAISSANCE, 1540-1640

THE chief of the "plastique art," as Henry Wotton has it, was in England the "graceful fretting of roofes," and he alludes to the durability and cheapness of this form of ornament. The art was introduced in Henry VIII.'s reign by Italian craftsmen who were engaged on his palace of Nonsuch, and the plaster statues and bas-reliefs modelled by them on the exterior of the building were much admired by Evelyn after the Restoration. It was the Gothic joiners' craft that first influenced the design of plasterwork, and their flat timber ceilings, divided by moulded rectilinear ribs ornamented with a carved boss at the intersections, governed the setting-out of the earliest extant Tudor plasterwork.

With the use of plastic material for the ribs there was no necessity for a rectilinear setting-out; and the designs of the late sixteenth and early seventeenth centuries may be divided into geometrical schemes, ranging from the simplest to elaborate compositions and including every shape of panel; and into free designs, either of strapwork or of all-over floral ornament, in which the work is modelled *in situ*, with the fingers and small tools, while certain repeated details, such as leaves and flowers, are pressed with a die, or cast and inserted. In a pattern book for glazing¹ the author claims in the title-page that his "draughtes" are "not impertinent for Plasterers" (Fig. 13), and his more elaborate designs are suitable for geometrical setting-out. The ceiling is usually flat, but it is not unusual to find the panels curving downwards at intersections to form a pendant, which adds variety to the surface. The ornament is softly modelled, free from undercutting and sharp projections, and melting agreeably into the background.

In Elizabethan examples, narrow ribbing, closely following the mouldings of timber construction, appears. This early work is appropriate to the

¹ *A Booke of Sundry Draughtes, principally serving for Glaziers, etc.*, London, 1615.

small rooms and houses of moderate size. The repeated ornamental motifs radiate from the mitred angles of the moulded ribs, and isolated ornaments, badges, rosettes, formal sprays, and fleurs-de-lys are also placed in the centre of the panels (Fig. 29). In small rooms a central treatment was often used, such as a square or diamond-shaped panel with foliated terminals.

It is evident from the number of houses in which plasterwork still remains,

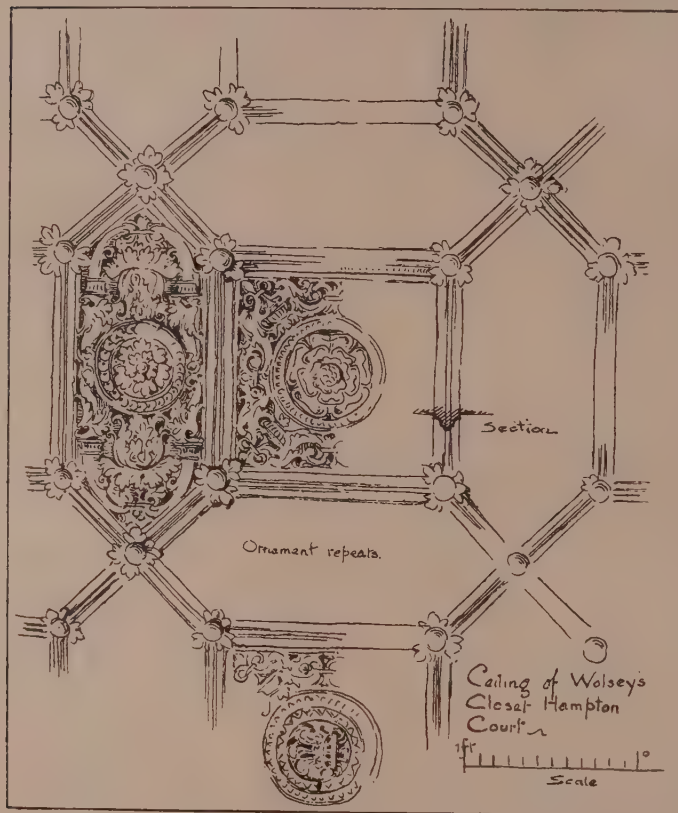


FIG. 1.—CEILING OF WOLSEY'S CLOSET, HAMPTON COURT (circa 1525).

L. A. Shuffrey, del.

that the output of modelled plaster which served "passing well to make little images in fretwork to set forth houses"¹ must have been very great during that great building period, the last quarter of the sixteenth and the first quarter of the seventeenth centuries, although it was "a lingering and costly work."² The coloured frieze in the presence chamber at Hardwick Hall stands alone in its broad pictorial rendering of landscape and figure subjects; for in this large room Diana and her attendants are seen hunting with dogs and spears amid a forest of trees which shelter animals of the chase, including stags, lions, and elephants (Fig. 35). The modelling of the human figure, after a design by Martin de Vos, is in advance of the period (Fig. 20).

In the reign of James I. the ribs assumed a wider, shallower form, some-

¹ Holland, *Pliny*, xxxvi. xxiv. ii. 595.

² 1578, September 11. Sir Thomas Cecil writes to Lord Burleigh that the gallery at Burghley House "will be made an end of against Michaelmas." Also, "the fretting which is a lingering and costly work." *Salisbury MSS.*, vol. xi. p. 200, Hist. MSS. Commission.

times enriched with minute floral and scrolling ornaments, and enclose in the panel spaces heraldic badges, flowers, strapwork, rosettes, formal floral designs, or medallions containing animals and heads.

A floral design in the waggon-vaulted gallery at Burton Agnes has now fallen into ruins, but a drawing by Richardson preserves the record of a design of exceptional vigour (Fig. 49). In the drawing-room at Speke the ceiling area is crossed by large main beams encased in plaster, and enriched with a running design of hops, small in scale, while the panels are filled with a design of interlacing scrolls throwing off roses, hazel-nuts, and other fruit and flowers, branching from a central stem whose springing is masked by a strapwork ornament (Figs. 36, 37).

During the late sixteenth and early seventeenth centuries, the panels above the chimneypiece were treated more fancifully than the ceiling, and followed the design of strapwork compartments then in fashion. "The Antique" (as it was termed) was described by Henry Peacham¹ as "an unnatural or disorderly composition for delight sake, of men, birds, fishes, flowers, etc., without (as we say) Rime or reason, for the greater vanity you show in your invention, the more you please." The chief characteristic of the first forty years of the seventeenth century is, however, the invasion of strapwork, a system of interlacing narrow flat bands, sometimes moulded, and studded with small rosettes, pyramids, discs, and pellets. The panels

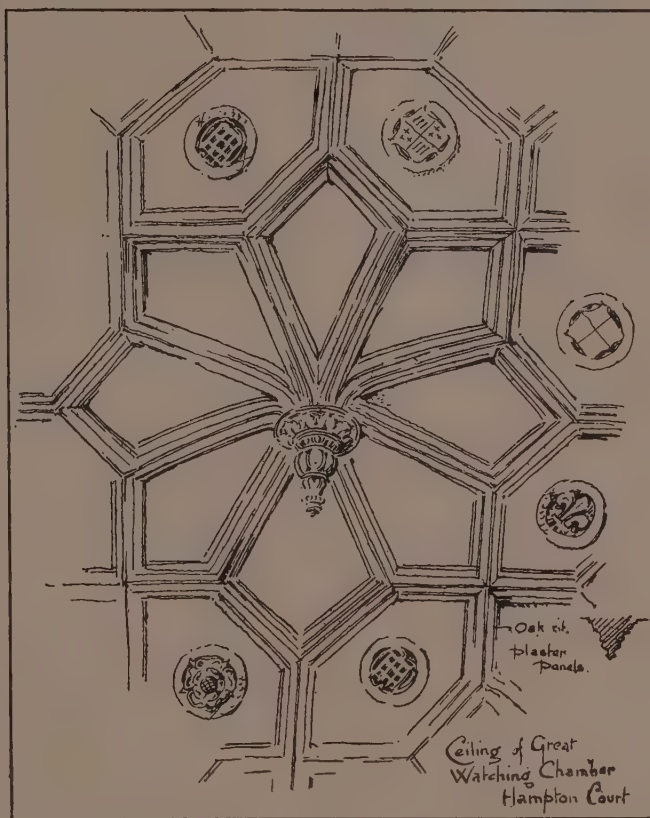


FIG. 2.—CEILING OF THE GREAT WATCHING CHAMBER, HAMPTON COURT (circa 1535).

L. A. Shuffrey, del.

¹ *The Gentleman's Exercise*, 1612.

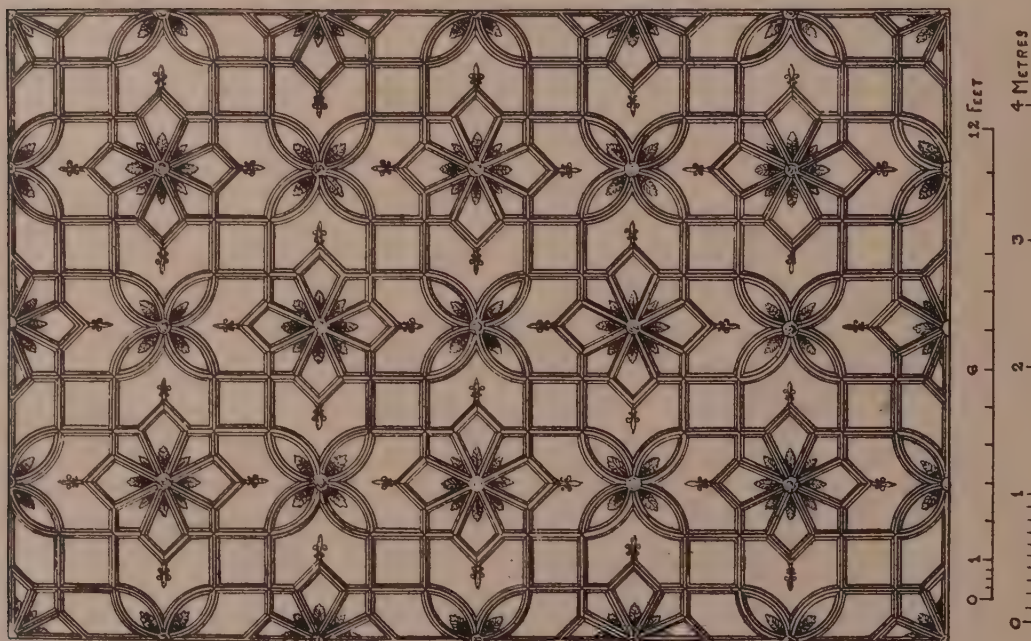


FIG. 3.—PLAN OF A CEILING IN A HOUSE IN CHURCH STREET, BERWICK-ON-TWEED.
J. O. Cove, del.

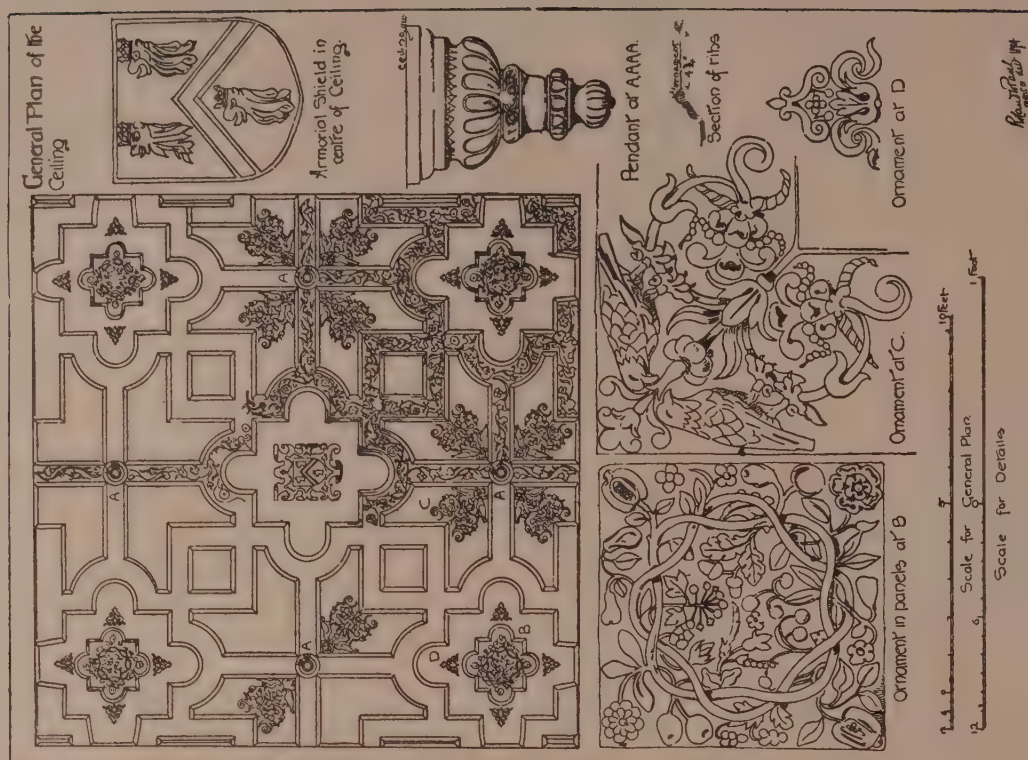


FIG. 4.—PLAN AND DETAILS OF A CEILING FORMERLY IN SIR PAUL PINDAR'S HOUSE, BISHOPSGATE.
Roland W. Paul, del.

are usually large, and contain strapwork cartouches, masks, rosettes, winged heads, and other devices.

The straps are sometimes filleted on the outside edge, sometimes moulded. This type of ceiling is well represented at Albyns, Essex (Fig. 7); Dorfold Hall, Cheshire (Fig. 57); Benthall Hall, Shropshire; Emral, Flintshire; Aston Hall, Warwickshire; and Blickling House, Norfolk; and was expressed in its most extravagant form at Crewe Hall. After about 1630 there is a change from this monotonous exercise to the freer arabesque in which drapery festoons are linked by scrollwork, and fantastic masks and grotesques introduced. In the reign of James I., allegorical personifications and emblems appear with greater frequency. Henry Peacham's *Minerva Britannia*,¹ a close imitation of Whitney, appeared in 1612; Quarles's *Emblems, Divine and Moral*, was published in 1635; while in the same year George Wither brought out a collection of *Emblems, Ancient and Modern*, engraved by Crespian de Pass. The allegorical figures were often more than life-size, and occupied the central panel of ceilings, as at Forde Abbey, where this style was evidently imperfectly understood by country craftsmen, who have modelled the figure subjects with heavy hand, and used ornamental details several sizes too large. In a house in Gravel Lane, Houndsditch, now demolished, oval medallions in the centre of the four ceiling panels were filled with figures of the four seasons (Fig. 26).

What influence the Italians may have had disappeared by the reign of Elizabeth; and the names of the plasterworkers that have so far come down to us are English. John Hethe or Heath, who was employed by Henry VIII. at Hampton Court, leaves to his second son Laurence "my moldes and moulded work that I served the Kinge withall,"² showing that the moulds were a possession of value, indeed the craftsman's working capital.³ A certain Williams is known to have carried out plasterwork at Longleat, and an Abraham Smith, a plasterer, was one of the permanent employees at Hardwick Hall. The ceilings at Knole are the work of the King's plasterer, Richard Dungan, who was paid in 1607 for "fretts and other work done"; and John Cobbe is paid in 1601 for the "frettishing" of the ceiling of the great chamber and long gallery at St. John's College, Cambridge.⁴ Records of the name of craftsmen are, however, rare.

¹ Devices from this book appear on the gallery ceiling at Blickling, and in a London house, Essex House, Gravel Lane, now demolished (Fig. 25).

² *Archæologia*, vol. xxxix. p. 34. Heath's will is dated 1st August 1552.

³ The plasterer submitted "models" directly to his employer. *State Papers, Domestic, Elizabeth*, vol. cclxxvi. No. 37.

⁴ Willis and Clark, *Architectural History of Cambridge*, vol. ii. p. 260.

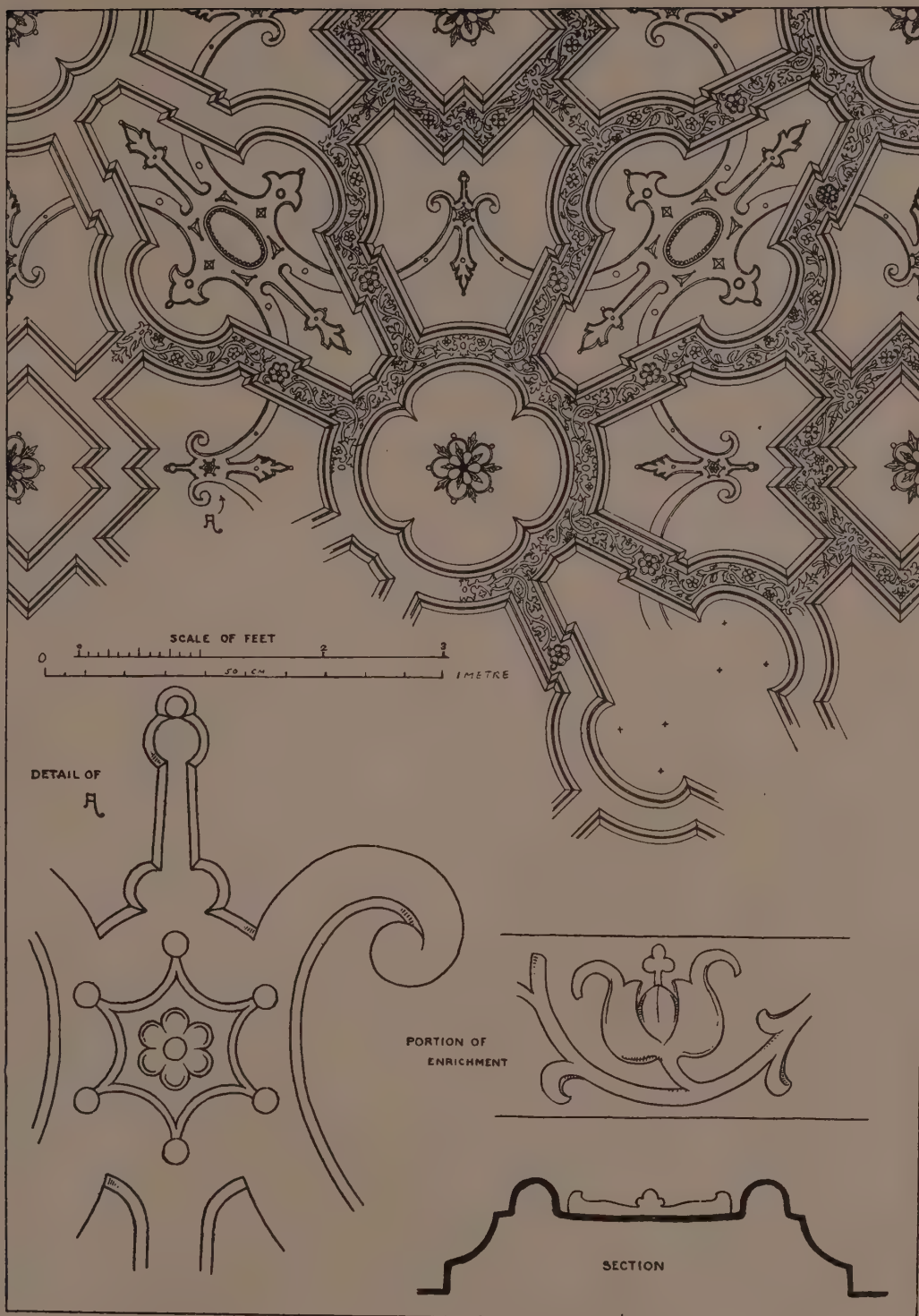


FIG. 7.—DETAIL OF CEILING, ALBYNS, ESSEX (circa 1620).

E. B. Nevinson, J. F. Newton, del.

SOURCES OF DESIGN

But while the plasterers seem to be English, the sources of figure subjects can, in many instances, be traced to pattern books engraved by artists from

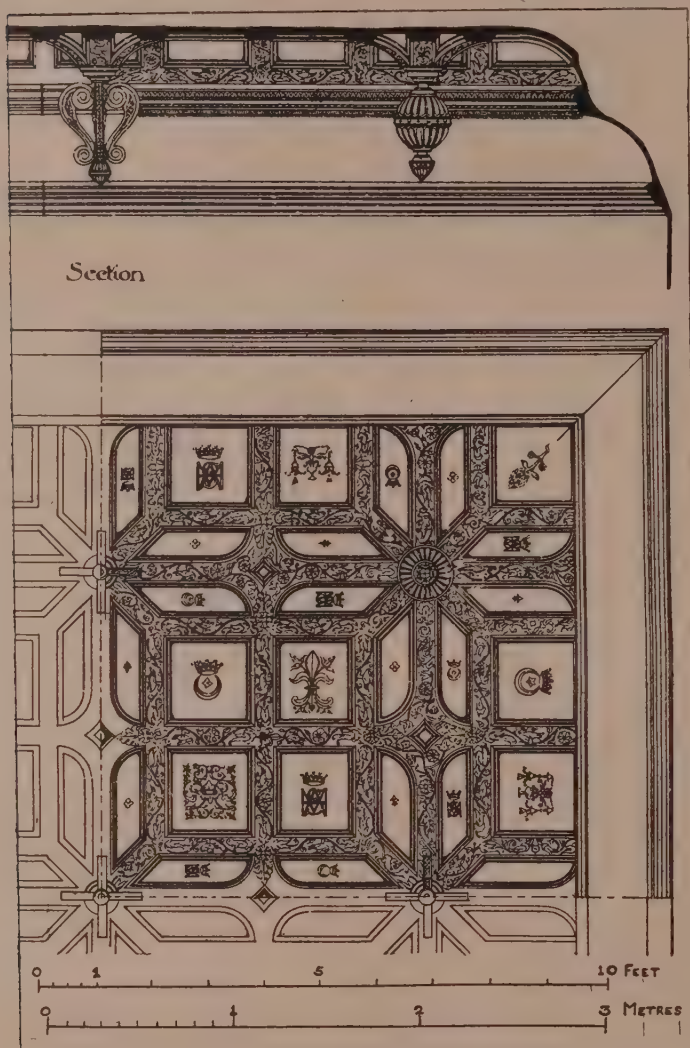


FIG. 8.—PORTION OF A CEILING AT PINKIE HOUSE,
MIDLOTHIAN (circa 1620).

R. Watson, del.

Bow,¹ Balcarres House in Scotland, Mapledurham, and elsewhere. In the Bromley-by-Bow ceiling the centres of six quatrefoils are occupied by

¹ In the Victoria and Albert Museum.

the Low Countries, which English plasterers adapted to their technique and to the spaces to be filled, simplifying, adding, and eliminating as they worked. In the case of the overpieces to the chimneypieces at Hardwick Old Hall, which are the work of Abraham Smith, who worked for the "building" Countess of Shrewsbury, the design is borrowed from Martin de Vos's four Elements—Ignis, Aer, Aqua, Terra—which were engraved by the elder Van de Passe; while two subjects in the frieze of the Great Chamber are also borrowed from de Vos (Figs. 18–20). Cast medallion heads of the Nine Worthies by Nicholas de Bruyn appear in several positions, as in the State-room from the old Palace, Bromley-by-

medallions bearing the helmeted head and bust of Joshua, Hector of Troy, and Alexander (Figs. 14, 15). De Bruyn's plates of this series are dated 1594, but the heads of the Worthies continued to be used as motifs in the early seventeenth century (Figs. 16, 17). Variants on designs for the Five Senses occur in several early seventeenth-century houses. The Senses are symbolised as follows :

"Hearing" (*auditus*), represented by a woman playing a guitar, surrounded by musical instruments and attended by a stag.

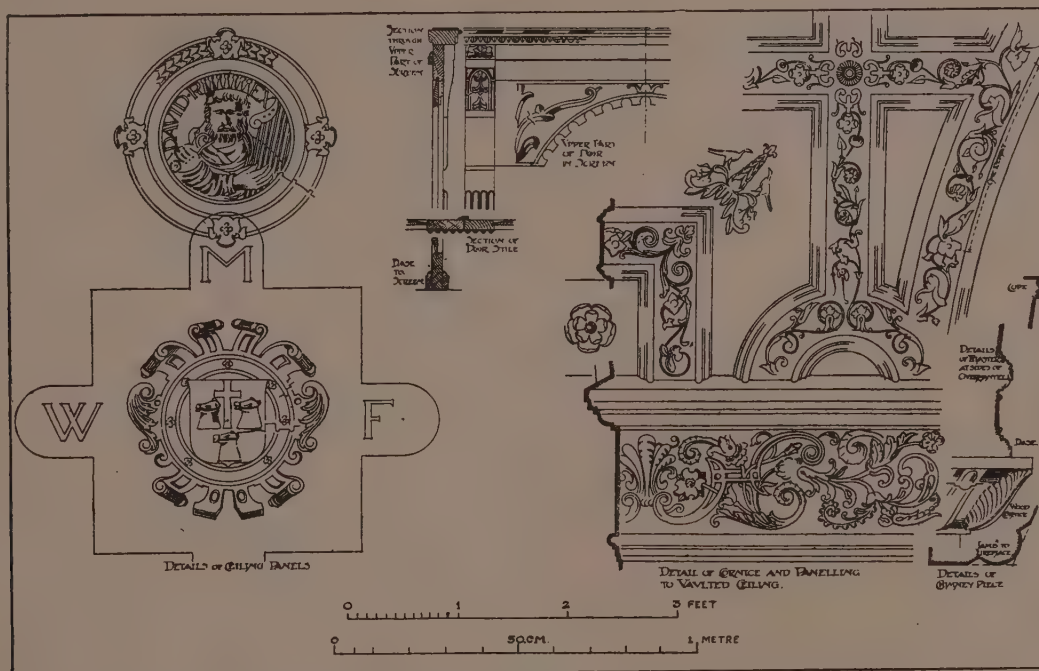


FIG. 9.—DETAILS OF THE HALL, CRAIGIEVAR, ABERDEENSHIRE, SHOWING PANEL WITH COAT OF ARMS AND INITIALS OF WILLIAM FORBES AND MEDALLION OF KING DAVID (circa 1626).

Andrew Lollo, del.

"Smelling" (*olefactus*), a woman seated, with vases of flowers and a dog beside her.

"Seeing" (*visus*), a seated woman holding a mirror, attended by an eagle.

"Tasting" (*gustus*), a seated woman holding a basket of fruit.

"Touching" (*tactus*), a seated woman holding a bird which pecks her.



FIG. 10.—FRIEZES FROM WINTON HOUSE, HADDINGTONSHIRE (circa 1627).

James Heron, del.

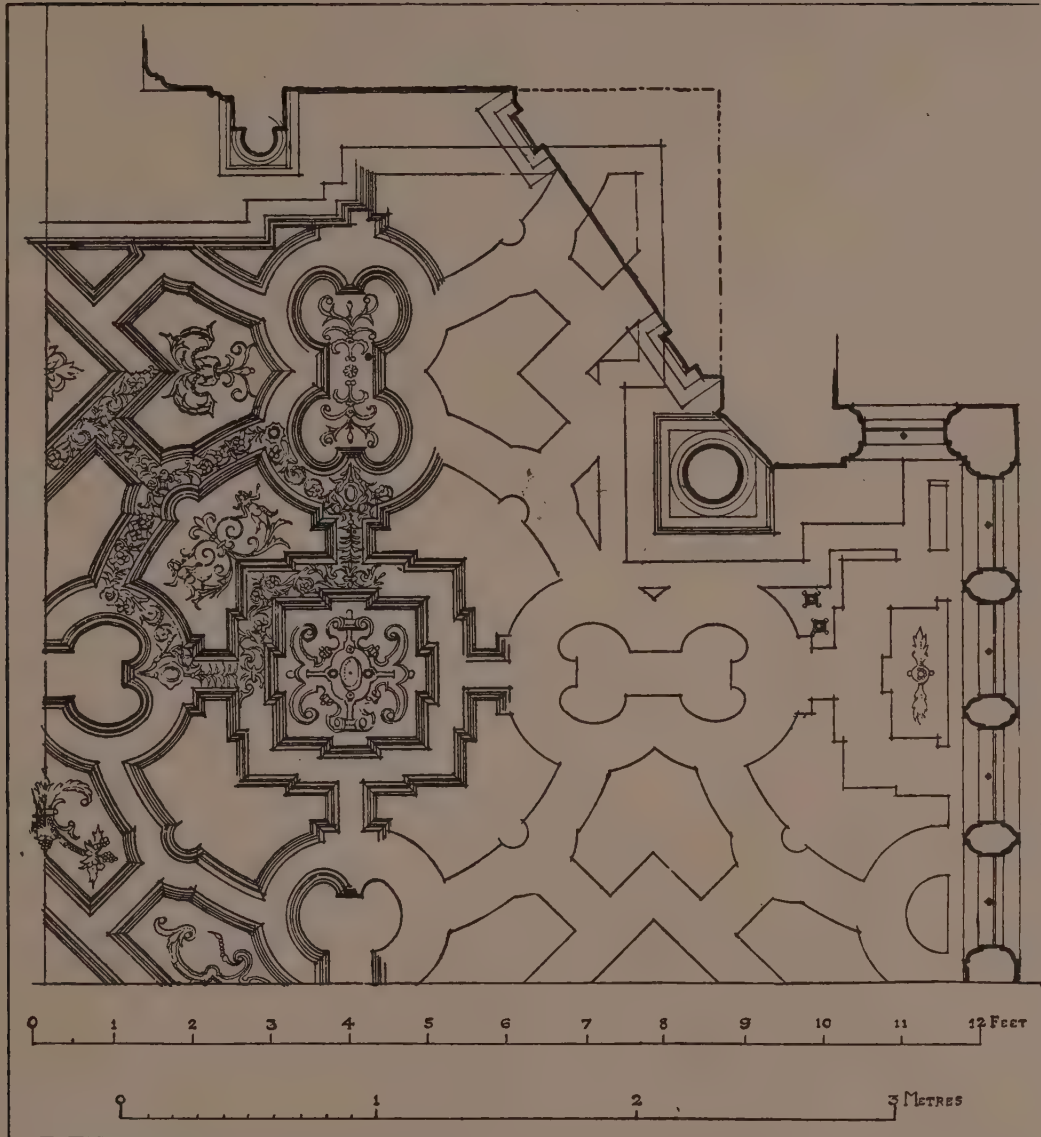


FIG. 11.—PORTION OF A CEILING FORMERLY AT THE REINDEER INN, BANBURY
(circa 1630). *John Stewart, del.*

These subjects occur on the ceiling of the Queen's boudoir at Kew Palace (which was built by Samuel Fortrey in 1631) (Fig. 59); and in the State-room on the first floor at Boston House, Brentford, dated 1623 (Fig. 58). Here sixteen panels contain symbolical figures modelled in relief against a tinted background; and besides the Senses, Time, and the Elements, Fire and Water, Peace and War, Faith, Hope, and Charity

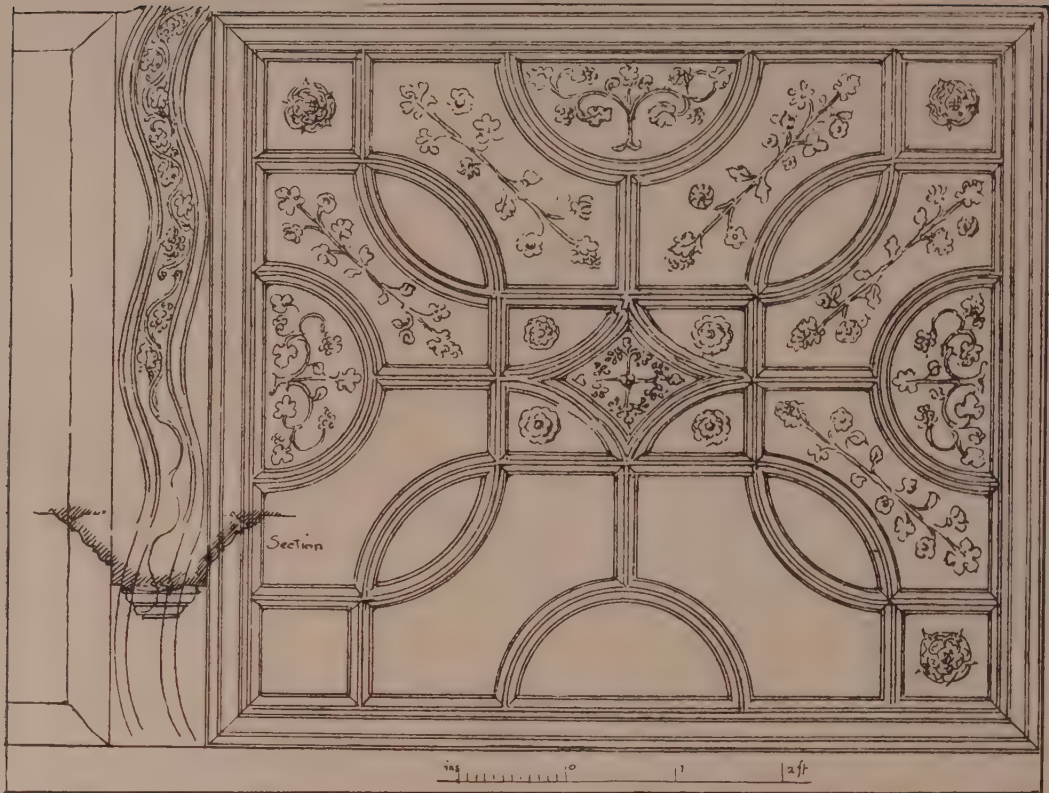


FIG. 12.—PLASTER CEILING AT OXFORD.

L. A. Shuffrey, del.

are represented. The Elements are from Marc Gheeraerts (engraved by Galle) (Figs. 21 and 22).

The devices on the end of the gallery at Little Moreton Hall, representing the Wheel of Fortune, appear in the title-page of *Castle of Knowledge*, by Richard Recorde, 1561.¹ At Blickling (1619–20) the gallery ceiling has in the large panels emblematic figures, such as Dolus (Fig. 24), of which some appear in Peacham's *Minerva Britanna*; ² and in the ceiling in an old house in Gravel Lane, Houndsditch, which was pulled down about 1837, the panels are enriched with emblems,³ including devices from *Minerva Britanna* (Figs. 23 and 25). Towards the middle years of the century, for the division of the field by ribs is substituted a system of massive beams, as at Forde Abbey

¹ Garner and Stratton, *Domestic Architecture during the Tudor Period*, vol. ii. p. 150.

² Henry Peacham's *Minerva Britanna*; or, *A Garden of Heroical Devises furnish'd and adorned with Emblems and Impresas*, 1612.

³ Illustrated in C. J. Richardson, *Studies from Old English Mansions* (4th series), London, 1848.

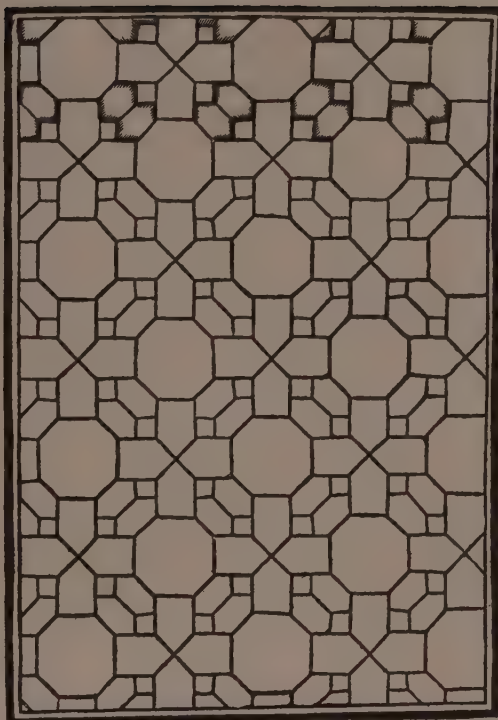


FIG. 13.—FOUR DESIGNS FROM *A BOOKE OF SUNDRY DRAUGHTES*.



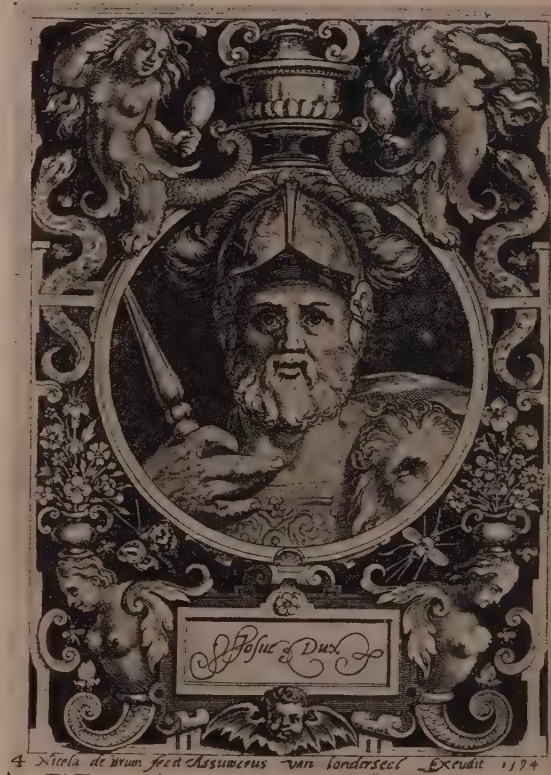
FIG. 14.—CAST MEDALLION OF ALEXANDER, FROM THE OLD PALACE, BROMLEY-BY-BOW.



FIG. 15.—CAST MEDALLION OF JOSHUA, FROM THE OLD PALACE, BROMLEY-BY-BOW (circa 1606).



FIG. 16.—HEAD OF A WORTHY (HECTOR OF TROY) (1594).



4 Nicola de brun fecit Assumerus van sandorseele Excudit 1594

FIG. 17.—HEAD OF A WORTHY (JOSHUA) (dated 1594).

By Nicolas de Bruyn.



FIG. 18.



FIG. 19.

FIGURES OF SPRING AND SUMMER.

By Martin de Vos.



FIG. 20.—DETAIL OF THE FRIEZE, THE GREAT CHAMBER, HARDWICK HALL.



FIG. 21.—MEDALLION (IGNIS) FROM BOSTON HOUSE, BRENTFORD (1623).

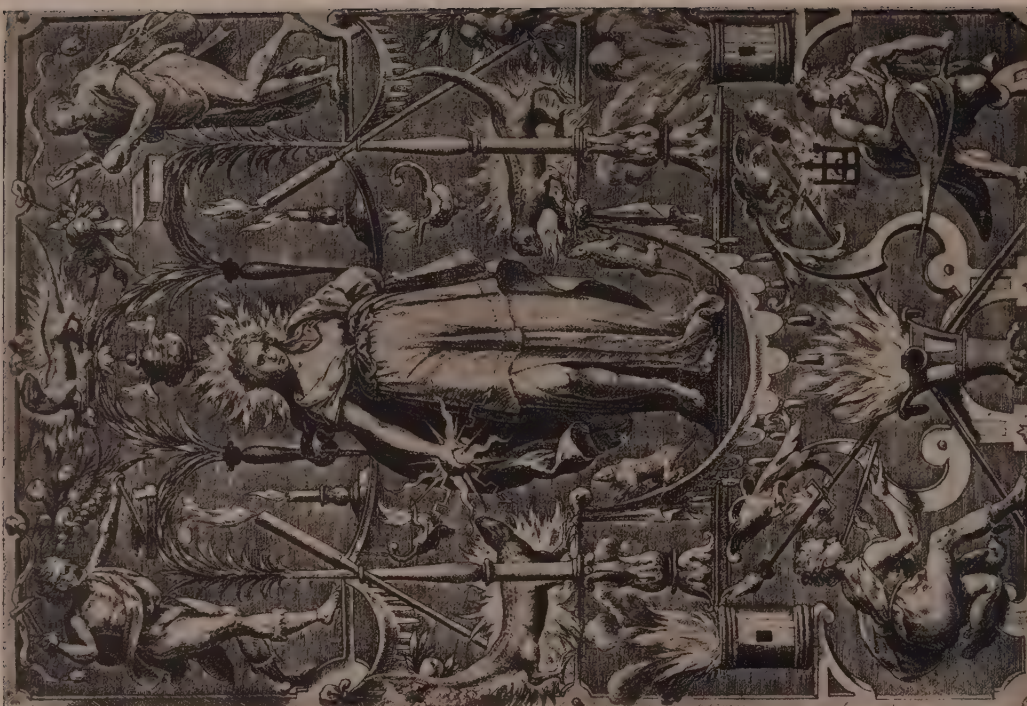


FIG. 22.—DESIGN BY MARC GHEERAERTS OF "FIRE."

(Figs. 67, 68), or an all-over design, as in the great chamber room at Slyfield (Fig. 66).

LOCAL CENTRES

Work of similar general design is not infrequently found in various parts of England, and ornament cast from the same moulds is occasionally met with.

The frieze from the old Bromley-by-Bow Palace (1606) has been used again at Bury Hall, Edmonton (1615), on the soffit of a beam; the ceiling of another room at Bury Hall has been cast from the same mould as the dining-room ceiling of the Vicarage, Tottenham (1620); a frieze from Albyns is used again in a bedroom at Broughton Castle, Oxfordshire. In the ceiling of the parlour, Little Strickland Hall, Westmoreland, the setting-out and cast motifs are identical with those of the withdrawing-room ceiling at Barton Kirk in the same county. There are also noticeable similarities in workmanship in certain localities. The ceiling of the drawing-room at Gawthorpe Hall, Lancashire, is similar in character to the work of Speke Hall in the same county; in both houses the design in certain panels consists of a whorl of conical bunches of grapes. In North Devon there are indications of a local centre; and the same frieze is to be seen at Bideford, at Weare Gifford, and Barnstaple. "A similar type of design is to be observed between ceilings at Barnstaple and North Molton; cast sprays are to be found re-used in wholly different designs, the same moulds being used again and again. The best examples date from between 1590 and 1630, with some minor work as late as 1660"; and such fragments of evidence tempt one to surmise that most of the North Devon plasterwork was wrought by one family or guild of plasterers.

SCOTLAND

During the sixteenth century, no extensive use was made of plaster, but with the freer intercourse with England dating from the accession of James I., decorative plasterwork was frequently used in Scottish buildings. The fact that the plaster ceilings were set with medallions of Roman Emperors and classic heroes has been instanced as a proof that the work was executed by foreign workmen.¹ But the figures and busts then used are those which accompanied the Early Renaissance in England as well as Scotland, and were based upon foreign sources. Armorial heraldic motifs were also very

¹ McGibbon and Ross, *Castellated and Domestic Architecture of Scotland*, vol. ii. p. 566.



FIG. 23.—DEVICE (THE HYPOCRITE) FROM PEACHAM'S *MINERVA BRITANNA*.

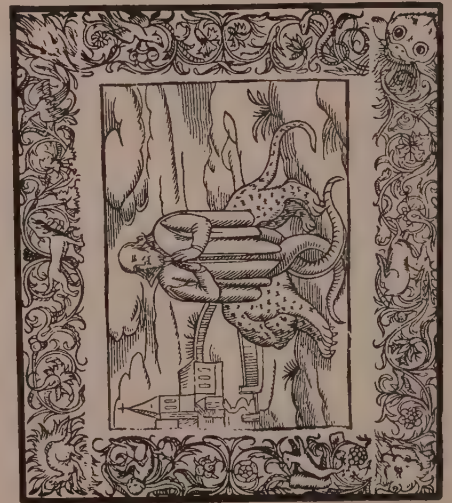


FIG. 24.—DEVICE (DOLUS) FROM PEACHAM'S *MINERVA BRITANNA*.

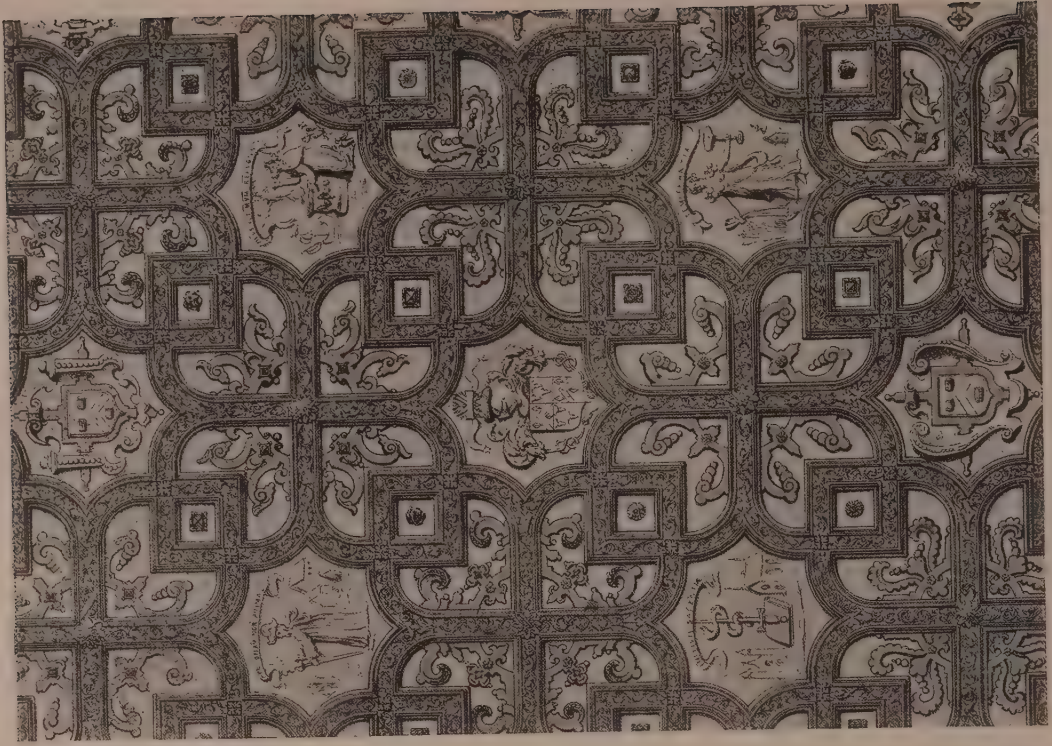


FIG. 25.—DRAWING OF A CEILING IN GRAVEL LANE, HOUNSDITCH, KNOWN AS THE ESSEX HOUSE (circa 1620).
In the panels are devices from *Minerva Britanna* (1612).

freely employed; a novel effect resulted from applying panel enrichments to barrel ceilings and groined vaulting, as at Craigievar and Glamis. A school of plasterers of the first part of the seventeenth century can be traced through many Scotch houses and castles by the repetition of stock patterns and moulds; for instance, a winged terminal human figure appears at Croft-an-righ House, Edinburgh, and at Pinkie House and Winton House.

CAST DETAILS AND MEDALLIONS

Much of the repeated detail, early Renaissance plaster, is cast; usually the repeats are about 18 inches in length, which is as much as can be easily handled by a workman. Motifs often repeated are armorial badges and medallions of the Worthies or of Roman Emperors. At Salisbury Hall, Hertfordshire, are six whole medallions, about 3 feet in diameter, each bearing a head in low relief of a Roman Emperor or Empress, with the name in the border; and similar medallions decorated Essex House, Putney, the London house of the Earl of Essex,¹ and still exist at Canonbury House, Islington (1599). At Hardwick Hall, Oxfordshire, medallion heads of Joshua, Jeroboam, and Julius Cæsar appear on the drawing-room ceiling.

The process of taking casts in moulds of glue and wax is fully described in Sir Hugh Platt's *Jewel House of Art and Nature*,² where he informs us that "when you have moulded any gentle pattern in glue you may open the moulds by slitting of them or bowing them backwards, thereby the easier to get out the pattern without danger of breaking it." "If some excellent carver in wood or stone," he continued, "did carve some excellent piece of a border, of half a yard long and a foot in breadth, with antique faces and personages and other fruitages thereon, and with coat armour of gentlemen and other pleasing devices to garnish the same; the aforesaid artist may thereby easily and with small cost, cast off whole borders for chambers or galleries, in the aforesaid substances or compositions, which would seem to be of infinite charge."

PENDANTS, BOSSES

Pendants of various sizes were developed from the conical bosses which served to cover the mitreing of the intersecting ribs, a joint always difficult

¹ Dated 1596. Fragments of this ceiling are in the Victoria and Albert Museum.

² Sir Hugh Platt, *The Jewel House of Art and Nature* (ed. 1653), pp. 199-200 and 210.

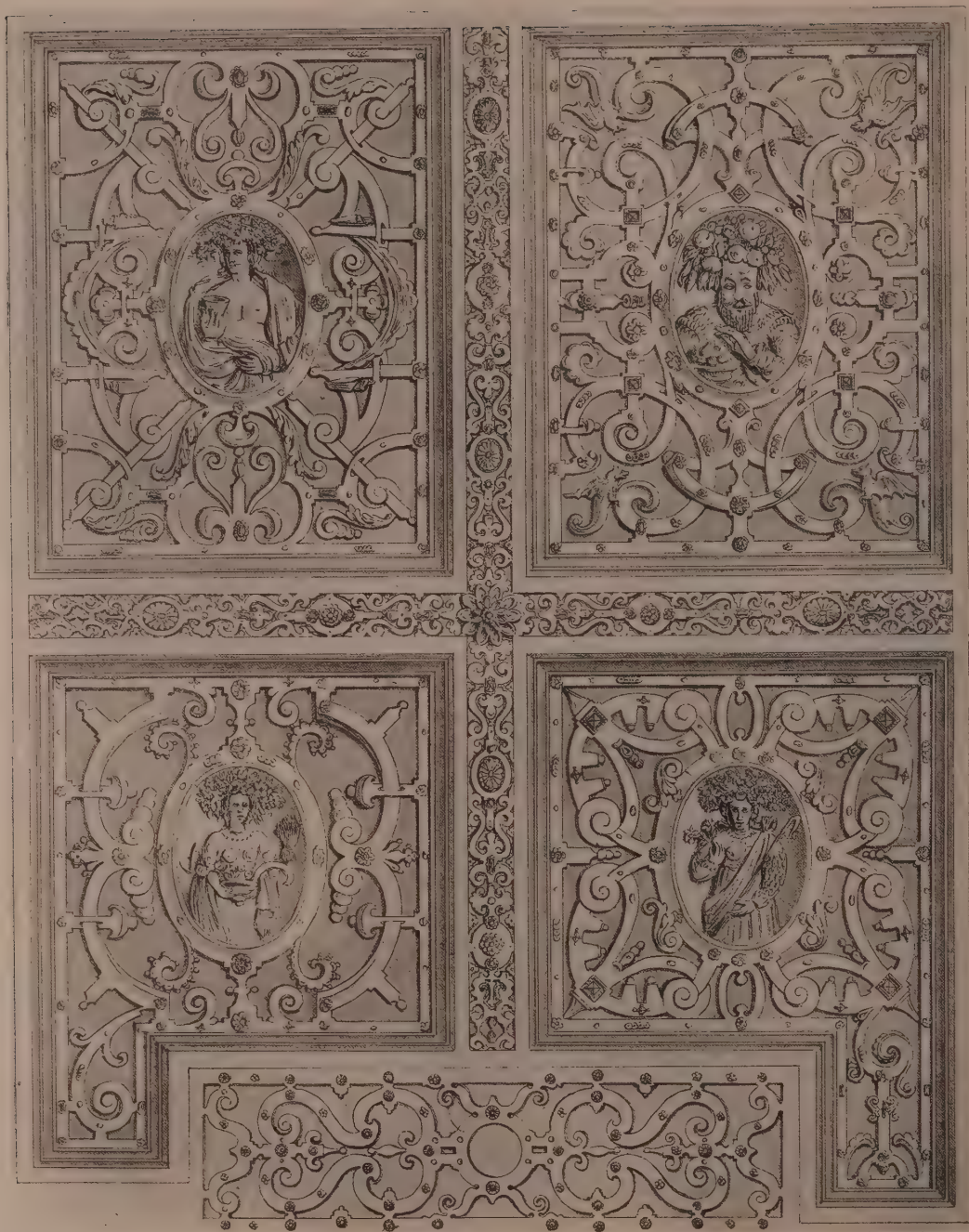


FIG. 26.—A CEILING FROM A HOUSE IN GRAVEL LANE, HOUNDSDITCH (*circa* 1650).

to the inexpert; and were employed also for their value in enriching and breaking up the surface of the ceiling, especially in the case of monotonous and low-relief strapwork, as in the Saloon or Fish Room at Audley End (Fig. 56). Here the pendants, which are elaborately wrought, produce "a striking and singular effect."¹ Certain pendants are in skeleton form, plastered upon an iron core, as in the Great Chamber at Herringstone, in Dorset (see Frontispiece).

COLOUR DECORATION

Plaster was treated with colour and gilding during the Tudor, and continued to be coloured in the ensuing period. At Boughton Malherbe the drawing-room, when Shaw described it, showed a complete colour decoration in the ceiling, "presumed to be one of the most beautiful specimens of embellishment in the kingdom; the ground is white, and the interlaced pattern blue and reddish brown, judiciously intermingled." The prevalence of colouring is evidenced by the statute of the first years of James I.'s reign, in which it is enacted that "no plaisterer shall exercise the art of a painter in the city or suburbs, or lay any colour or painting whatsoever, unless he be a servant or apprentice to a painter, or have served seven years' apprenticeship to that trade." The whiteness of the surface of plaster was, however, much appreciated, and Harrison writes that after a layer or two "of white mortar, tempered with haire upon laths," had been applied to ceilings, a plaster coating was given "which besides the delectable whiteness of the stuffe itselfe, is laid on so even and smoothlie, as nothing in my judgment can be doone with more exactness."²

INGREDIENTS

The undercoating of ceilings enriched with modelled plaster contains an amount of cob and clay bound by brown hair; and on this is applied ornamental details and a coating of plaster probably compounded in the following manner: Lumps of lime were slaked with water, and "as the lime slacked more water was added, and the face of the heap smoothed over; as the heat increased this face cracked, but was again smoothed over until the slacking process was completed." This slaked lime was kept at least twelve or eighteen months before use, and was

¹ Lord Braybrook, *Audley End* (1837).

² Holinshed, *Chronicles of England* (London, 1807), vol. i. p. 315.

then mixed with silver- or light-coloured sand and plenty of white hair.¹ In the Countess of Shrewsbury's building account, the purchase of "glovers patches" shows that size was used to retard the setting of the modelled plaster.²

¹ B. Oliver, *Devonshire Association*, vol. xii. (1917), p. 197.

² *Archæologia*, vol. lxiv.



CEILING PENDANT, ON THE STAIRCASE HALL,
CHELVEY COURT, SOMERSET.

EXAMPLES

HAMPTON COURT PALACE

CARDINAL WOLSEY'S CLOSET (*circa* 1525).—In Cardinal Wolsey's closet the field is divided by narrow wooden ribs into a series of interlaced octagons, the intersections being masked by a wooden boss and lead leaves bent into the angles. The panels are filled with Renaissance ornament in moulded papier-mâché centring in a Tudor rose or other Royal badges (Fig. 1). Round the walls on two sides runs a frieze divided into square panels enclosing Tudor badges and oblong panels of mermaids and dolphin ornament. Upon the border at the bottom is repeated Wolsey's motto, "Dominus michi adiutor," which indicates that the work was carried out before his death in 1530 (Fig. 27).

THE GREAT WATCHING CHAMBER (*circa* 1535).—The ceiling of this room is overlaid with wooden ribs, which at certain intersections form a pendant. In some of the panels are bosses in moulded papier mâché, in which the Royal arms, or a badge, such as the rose, fleur-de-lys, or portcullis is encircled by a ribboned wreath. In some of these coats, the Royal arms impale those of Jane Seymour, and the initials H and J are linked. In November 1535, payment was made for "131 badges of the Kynges armys and the quenys in garlondes of antyke moldyd worke in the Rouff of the said chamber"¹ (*i.e.* the King's Great Watching Chamber) (Fig. 2).

ST. JAMES'S PALACE, THE CHAPEL ROYAL (1540)

In this ceiling the panels are divided by ribs of wood, of which the soffit is enriched by a small running ornament cast in lead. Within the panels are coats of arms emblazoned in their proper colours, Tudor emblems, and devices.

The date 1540 occurs in several places, and the inscriptions, "Stet dieu felix," "Vivat Rex," "Dieu et mo(n) Droit." "The general ground of the panels was a light blue, the mouldings of the ribs are painted green, and some are gilt; the underside is a dark blue, on which is a small open running ornament (cast in lead) gilt."² The ceiling was repaired in 1836.

¹ E. Law, *Hampton Court*, vol. i. p. 365.

² C. J. Richardson, *Architectural Remains of the Reign of Elizabeth and James I.*, vol. i. Part I.

MAPPERTON, DORSET (Second Quarter of Sixteenth Century)

In a bedroom immediately above the drawing-room the ceiling is divided by moulded ribs into panels of geometrical tracery, dropping at certain points into pendants terminating in wooden bosses fastened with iron bolts through the floor above. Within the panels are small pateras and enriched fleurs-de-lys. The frieze, cast in a mould of 6 feet, consists of medallioned profile heads flanked by terminal female grotesques. In the panel above the chimneypiece, the ornament, which is of the same character, consists of enriched balusters of Italian type and foliated scrolls. Heads cast from the same moulds were used again in the panel above the chimneypiece in the Lilac Room, together with enriched balusters and scrollwork (see Fig. 28).

HOLCOMBE COURT, DEVONSHIRE (built in the latter part of Henry VIII.'s reign)

GALLERY CEILING.¹—In this ceiling, which is coved, the field is divided by shallow ribs, and a number of pateras are introduced, each containing one of the letters forming the name of the builder, Sir Roger Bluet, enclosed in a wreath.

PLAS MAWR, WALES (1577–80)

In this house, originally the seat of the Wynne family, are several rooms containing ceilings, chimney-panels, and wall decorations in plaster. The room known as the QUEEN'S BEDROOM has a ceiling enriched with ribs radiating from enriched bosses, with leaves covering the intersections; while the panels are filled with heraldic badges, boars, winged lions and dragons, herons, swans, owls, stags' heads, stags, rosettes, and fleurs-de-lys. The design and modelling of these are full of vigour. In QUEEN ELIZABETH'S SITTING-ROOM the ceiling is also of radiating ribs, and has the same bosses and badges as in the Queen's Bedroom. The panel in the upper stage of the chimneypiece is divided by beads into nine panels flanked by three-quarter pillars. Within the panel are badges, the Royal arms, and the initials E. R.

The BANQUETING HALL has a ceiling of moulded ribs radiating from rosette bosses. There is an enriched cornice of plaster, the top member of which receives the mouldings of the ribs. Upon the chimneypiece (which bears the date 1580) are artlessly crowded ornaments used in other parts of the house.

¹ Garner and Stratton, *Tudor Architecture*, p. 126 (Figs. 149, 150).

In the DRAWING-ROOM is another ceiling in which the ribs radiate from flat circular plaques containing heraldic bearings.

In the WYNNE ROOM a large square occupies the centre of the ceiling, and from this springs a large quatrefoil. Within the square panel is a second inner panel, containing a shield of the Wynne arms. In the panels are the bosses and heraldic bearings already used in other rooms. In the upper stage of the chimney-piece is a shield of arms, quarterly, the initials R. G., and the date 1577.

HARDWICK HALL, DERBYSHIRE (1590-97)

In the OLD HALL, begun in 1587 and continued as late as 1595 (when the New Hall was nearly finished), there are some curious panels over nearly all the chimney-pieces. The elements, Fire, Wind, and Water, are represented by semi-nude figures with emblematical accessories, very much as they are figured by Crispin Van de Passe's four elements. These "chimney-pieces," as they were termed in the building accounts, were modelled in plaster upon an oak frame covered with laths, which was secured to the wall by hooks, and were the work of one Abraham Smith,¹ whose name appears in the Countess of Shrewsbury's accounts. Abraham's figures on the Old Hall are ill-proportioned and rudely executed.

In the NEW HALL (which was not begun until 1591 and was ready for occupation in 1597) the most interesting plasterwork is in the Great Chamber, where (in Horace Walpole's words) there were round the top "a monstrous frieze, 10 or 12 feet deep, representing stag-hunting in miserable plaster relief."² It is modelled with forest scenes in which are seen hunting parties of men and dogs, with game of all sorts (see Fig. 35); and in one corner Diana and her court, all modelled in moderately high relief and coloured in a tempera medium. Some of the detail, such as birds and fruit, is painted directly upon the ground in this medium. In the bay of the window are two subjects framed in trees and foliage, in which the execution reaches a higher level. These, Summer and Spring, are closely copied from engravings by Martin de Vos; in the first of which *Ver* is whipping Cupid with a birch of flowers; in the second, *Aestas*, crowned with ears of corn, is seated upon a heap of corn, watching the harvest (Figs. 18-20). "The frieze appears to have been modelled throughout with metal tools. The tree trunks and branches are quite soft and round in relief, but the leaves

¹ April 27, 1590. "To Stevenson for a hundreth of Iron hucks for Abram to sett up his chimney-peeeces withal, XVI." *Archæologia*, vol. lxiv. p. 376.

² Letter to Sir Horace Mann, August 28, 1760. *Letters* (ed. Toynbee), vol. iv. p. 424.

are flat, quite plain of surface, square-edged, and somewhat undercut. The other detail appears to have been modelled straightaway on to the wall; portions have come away entirely, and the surface replastered, and painted to harmonise at some later date."¹ An analysis of a fallen portion revealed that the stucco was composed of local lime (air-slaked), and a small proportion of fine grit. Among the entries of the Hardwick building accounts is that of a woman employed in the preparation of this stucco.²

There are in the new building overpieces in certain rooms, *e.g.* the DINING-ROOM (which is dated 1597) and the PAVED ROOM, both doubtless the work of Abraham Smith. In the Old Hall the remains of plasterwork in the FOREST GREAT CHAMBER are very similar to the frieze in the Great Chamber of the "New" Hardwick Hall.

GREAT YARMOUTH, HOUSES AT (1596-1603)

Two houses in this town have fine plaster ceilings. The first, No. 4 THE QUAY, was in 1590 in the possession of Benjamin Cooper (bailiff in 1609 and 1618).

In the DRAWING-ROOM on the first floor (measuring 30 feet by almost 20 feet), the ceiling is enriched by moulded ribs which divide it into five panels, each decorated with formal sprays of vine and hop, and four quatrefoil panels (Fig. 38).

In a MERCHANT'S HOUSE (in row 117, near the Quay) the drawing-room ceiling bears in the centre panel the arms of James I., and has at the intersections of the moulded ribs pendants, each having on one side an angel with extended wings. The floral motifs enriching the panels are sprays of roses, lilies, and pinks.

CANONBURY HOUSE, ISLINGTON (1599)

Ceilings in the east wing of this house date from the ownership of the "rich" John Spencer, clothworker, who was knighted in 1594.

A first-floor ceiling (dated 1599, twice repeated) has enriched ribs, forming a geometrical design. The large square panels down the centre, and the smaller square panels contain medallion busts, including Tarquinius Priscus, Ægeria, Julius Cæsar, Alexander the Great, Titus Vespasianus, Jovinianus, Augustus, Hersilia Sabina, and Crispina Augusta. The other panels are enriched with conventional sprays of flowers and a formal ornament

¹ Note by Mr. Bankart, in Millar's *Plastering*.

² *Archæologia*, vol. lxiv.

centring in a cherub's head. These busts and ornamental motifs are identical with those from a ceiling at Somerset Lodge, Canonbury.

A GROUND-FLOOR ROOM is divided by broad moulded ribs enriched with running floral patterns into panels with moulded pendants at the intersections. The panel fillings are (1) a grotesque foliated mask (which appears also on pendant bosses in a ceiling from the Old Palace, Bromley-by-Bow),¹ (2) formal flower sprays. A ceiling on the FIRST FLOOR has ribbing framing panels enclosing ornamental motifs and bosses (including a flower-pot, a three-masted ship within a wreath, medallion heads of Alexander the Great, Tarquin, and Lucrece, and the Tudor Royal arms). The setting-out of this ceiling is identical with a ceiling at Broughton Castle, Oxfordshire.

BRADNINCH MANOR, DEVON (*circa* 1600)

In the JOB ROOM the ceiling is divided into panels by heavily moulded ribs enriched with a vine scroll. In the centre of the ceiling is a large pendant of Devon type, with moulded base. The panels are left plain but for the foliate ornaments that terminate some of the angles of the rib. There is a ceiling identical in setting-out and ribbing in the drawing-room, Bradfield, not many miles away in the same county.

MONTACUTE, SOMERSET (*circa* 1601)

A frieze from the Great Chamber, Montacute, consists of shields of arms set in a cartouche within an oblong panel. To the cartouches are looped a group of fruit and a vandyked festoon. Between these oblong panels are short drops consisting of heads in relief upon a flat plaque depending from a winged cherub head. Below is a group of fruit and leaves.

An unusual relief representing Skimmity riding extends across the entire end of the Hall, opposite to the screen and consequently above the dais.

WILDERHOPE, SHROPSHIRE (1602)

The house is said to have been finished in the year 1593. In several of the rooms are ornamental plaster ceilings set out with plain moulded ribs in geometrical designs, the panels being enriched with cast repeated detail. Among these ornaments can be distinguished the Prince of Wales's plume, a portcullis, a heart with "IESU" along the centre, fleurs-de-lys,

¹ Removed to the Victoria and Albert Museum.

roses, animals, and a shield with F. S.¹ upon it (see Fig. 46), and the date 1602. Some similar ceilings are in the Abbot's House, Buildwas; and the same stamps appear at Birts Morton Court in the same county (Fig. 47).

BURTON AGNES (1601-10)

THE LONG GALLERY.—Only a fragment remains of the splendid decoration of this waggon-vaulted ceiling, which was covered all over with a bold design of roses growing from strongly marked scrolling stems; but to judge from the fragment and from a drawing by C. J. Richardson of its original condition (1838), it was one of the most original examples of plasterwork in the kingdom (see Fig. 49). Richardson gives the following description of the ceiling as it existed in his day: "It contains six series of scrolls running the whole length of the room. The stem is 1½ inches in width, and each sweep 3 feet 6 inches. This was finished first; about ten separate enrichments, consisting of roses of 11, 10, 8, and 6 inches in diameter, with leaves attached; one stem with nine leaves, 1 foot 4 inches by 1 foot, a smaller stem with seven leaves, 10 inches by 7 inches; two leaves, 3 inches by 5½ inches, were then placed so as to fall into the line of the scroll, each compartment being varied; at every crossing of the stem two leaves are placed; some of the leaves are used separately, and made to hang down, the whole producing a good effect."²

THE OAK ROOM.—This ceiling is covered with a scrolled growth of honeysuckle, vigorously modelled. It appears to have been modelled with the fingers and small tools, the leaves having been pressed with a die, the flowers being cast and inserted (Fig. 48).

THE OLD PALACE, BROMLEY-BY-BOW³ (circa 1606)

It has been conjectured that James I. built this house as a residence or hunting-lodge; certainly the Royal arms, initials, and mottoes figure prominently in the State-Room ceiling.

The ceiling, set out by enriched ribs in a pattern of intersecting squares, quatrefoils, and shaped panels, is enriched with eight pendants at the point of intersection of the ribs. Each of the shaped panels contains a motif of fruit and sprays. The centres of six quatrefoils are occupied by roundels

¹ Francis Smalman, who died in 1599.

² C. J. Richardson, *Architectural Remains of the Reigns of Elizabeth and James I.* (1838), Part I. p. 12.

³ Since 1894 in the Victoria and Albert Museum.

(framed in wreaths and encircled by winged cherub heads) bearing the helmeted full-faced head and bust of three of the Worthies, Joshua, Hector of Troy, and Alexander, each head being repeated twice (Figs. 14, 15). The remaining quatrefoil in the centre of the ceiling bears the Royal arms of James I., surmounted by a crown, beside which are the letters I.R. These heads of the Worthies are taken from a series by Nicolas de Bruyn (see Figs. 16, 17). This ceiling is closely similar to those at Balcarres House, Fifeshire, in setting-out and in detail.¹

DEENE PARK, NORTHAMPTONSHIRE (*circa* 1606)

THE TAPESTRY-ROOM ceiling is made up of large intersecting circular panels containing lesser ones connected by broad cross-ribs. The ribs are moulded and plain, the enrichment being confined to the margin of the panels containing heraldic badges within scrolled cartouches (Fig. 40). Pendants are placed at the rib-intersections.

BEDROOM.—The ceiling of a bedroom is very similar to that of the Tapestry-Room, but the heraldic badges in the quadrant panels are of different detail.

KNOLE, KENT (*circa* 1607)

JAMES I.'s ROOM.—The ceiling is divided into square panels by wide moulded beams which are enriched by a vine pattern. The beams are about 6 feet from centre to centre, and mitre into three-quarter beams round the walls, also enriched with the same low relief design. The centre of each panel is occupied by a wreath of rounded section modelled with laurel leaves and berries; within it is a circular floral ornament. In the angles of each panel are sprays of fruit and leafage.

THE CARTOON GALLERY.—The whole area of the ceiling is panelled by broad moulded and enriched ribs flowing from end to end in serpentine lines and forming ogival compartments. The compartments thus formed are filled with branched sprays of English flowers—the pink, rose, lily, honeysuckle, marigold, columbine, oak, and other growths excellently modelled in a conventional manner. The room is huge, and in view of the fact the modelling of the running vine pattern upon the soffit of the ribs is open and bold. Richard Dungan was paid in 1607 for “fretts and other work done at Knoll.”²

¹ Victoria and Albert Museum, Department of Woodwork. The Panelled Rooms, The Bromley Room, p. 15.

² Quoted in Sir T. Jackson, *The Renaissance of Roman Architecture in England*, p. 114.

CHARLTON HOUSE, KENT (*circa* 1612)

The ceiling of the SALOON is divided into panels of varied shape by broad flat ribs enriched with a trail of floral and fruit ornament, and continued in certain centres into angular pendants. The panels themselves are enriched with flat strapwork ornamented with small cast bosses, rosettes, and masks very similar to that in ceilings at Audley End and at Albyns, in Essex.

In the DRAWING-ROOM the unusual frieze is of scrolls terminating in winged cherub heads and fantastic birds.

The ceiling of the LONG GALLERY is composed of all-over broad strapwork, enriched with rosettes and small faceted details; and broken down the centre by lozenge-shaped moulded panels.

CHASTLETON, OXFORDSHIRE (*circa* 1614)

THE LONG GALLERY.—In this ceiling, which is waggon-vaulted, the rib, which is an extremely narrow one, forms an interlacing mesh of rib and panel work. At the springing of the vault is a wide belt of flat mouldings with bands of symmetrical treatment and of short repeat contained between them. The panels so formed are filled with fleurs-de-lys in the lesser; while rosettes, birds, and leafage terminate the cusplings of the larger panels (see Fig. 42). The design is practically identical with that of the old muniment room above the entrance at Oriel College, Oxford, which dates from about 1619.¹

AUDLEY END, ESSEX (*circa* 1616)

Many of the ceilings in this house have been altered, but the SALOON (or "Fish Room") retains its original ceiling, in which thirty-two square panels occupied by low relief subjects are framed by strapwork borders bent down at their intersections to form pendants. Within the panels are dolphins, mermaids, and sea monsters. Upon the wall above the cornice are quatrefoils worked in plaster, which were added later, as they are not in character with the Jacobean ceiling (Fig. 56). The library and drawing-room ceilings were executed in the early nineteenth century.²

In some of the rooms that remained untouched by the early nineteenth-

¹ Aymer Vallance, *The Old Colleges of Oxford*, 1912, p. xxxiii.

² The ceilings of the library and drawing-room were executed in the early nineteenth century, "from patterns in different parts of the house" (Lord Braybrooke, *Audley End* (1837), pp. 118 and 115).

century rearrangement there are remarkable friezes; in the drawing-room (constructed out of two rooms) a frieze of scrolls issuing from cornucopias and terminating in monsters' heads is very similar to a design by Theodor de Bry.

KELLIE CASTLE, FIFESHIRE (1617)

The rich plasterwork of this house has been executed at two distinct periods. Belonging to the earlier series is the LIBRARY ceiling, which is dated 1617, and which is divided by moulded ribs enriched with strapwork into panels of various shapes. In the circular medallions are cast lion masks and heads of Royal personages.

LONDON, CEILING FROM AN OLD HOUSE, GRAVEL LANE (circa 1620)

This house, known in deeds as "the Essex House," was figured by C. J. Richardson¹ before its demolition. The arms in the centre of the ceiling are those of Robert Shaw of Southwark, an alderman and Master of the Vintners' Company in James I.'s reign; the arms of the Company are seen in two other places on the ceiling. The ceiling is divided into compartments by enriched moulded ribs forming interlaced quatrefoils. In the centres of the lobes is strapwork ornament. In the other compartments appear coats of arms, and the following emblems from Peacham's *Minerva Britanna* (Fig. 23, page 18): a serpent wreathed about a sword (page 2), Priam sacrificing at an altar (page 63), "Temperance" (page 93), the "Hypocrite" (page 198).

Dating from the middle years of the seventeenth century was the ceiling of one of the upper rooms, which was divided into four compartments by cross-beams. Each of these compartments contained emblematical representations of the Seasons, surrounded by strap- and scrollwork. A drawing of this ceiling by C. J. Richardson is illustrated (Fig. 26, page 20).

HERRINGSTONE, DORSET (circa 1620)

THE GREAT CHAMBER. —The waggon-vaulted ceiling of the Great Chamber was decorated between November 1616 (when Charles was created Prince of Wales) and his accession to the throne in March 1625, for in one of the panels is the Prince of Wales's plume with the initials C.P. The ceiling is divided into large square panels containing lesser panels connected by ribs

¹ *Studies of Old English Mansions*, vol. iv. Plates 7 and 8.

to the outer, these lesser panels being occupied by animals, mythological creatures, and other devices familiar in emblem books, such as a swan, a boar, a pelican in her piety, a merman, a mermaid, three fishes forming a triangle, a fox, a winged horse, and a gryphon. Among the other devices are the Royal arms, and an angel holding a scroll with the initials G.I.E.D. (*Gloria in excelsis deo*). Three large skeleton pendants are placed in a line along the centre of the ceiling and separated by smaller solid pendants. The L-shaped panels surrounding the inner square panels are filled with a scroll throwing off conventional fruit and flowers (Frontispiece).

A similar mermaid, holding a comb and glass, appears in the centre of a plaster overmantel at Westwood Manor, in Wiltshire.

PINKIE HOUSE, MUSSELBURGH (*circa* 1620)

This house was begun in 1613 by Alexander, Lord Seton, and work was carried on for some years afterwards.

The KING'S ROOM is about 20 feet square. The cove, which springs from a simple cornice, is crowned at the top by an enriched moulding from which the enriched moulded ribs spring into another, dying away into the flat of the ceiling. This flat is subdivided into four squares and eight half-squares connected anglewise by enriched ribs, which are brought down into large bulbous and scroll pendants. Each square is divided into four lesser panels containing various devices, including a crowned crescent, a foliated fleur-de-lys, and the coroneted monogram A.S.M. (for Alexander, Lord Seton, and his wife Margaret, sister of the eighth Lord Yester).

In the GREEN ROOM the ceiling is divided into square and circular panels connected by narrow ribs of vigorous enrichment unbounded by mouldings; the motifs used are the coroneted monogram A.S.M., the crowned crescent, foliated fleurs-de-lys, and in the centre panel a bust of a queen within a cartouche.

In ANOTHER ROOM the ceiling is made up of circles connected diagonally with similar ribs.

In the SETON ROOM the ceiling is divided by ribs of unusual convex section, enriched with running designs. Sprays of flowers and a bunch of grapes appear here, together with other motifs previously used (the crowned crescent and foliated fleurs-de-lys). The work closely resembles that at Moray House and Winton House.

MORAY HOUSE, CANONGATE, EDINBURGH (1618-28)

The vaulted ceiling of the first room is rectangular in plan, and the vault goes up into the roof space. The modelling recalls the spirit and detail of that at Pinkie House, Winton House, and Binns Castle. The intersections of the vaults are marked by diagonal moulded ribs, each carrying a pendant. The flowers, dragons, lions, fleurs-de-lys, and flower-pots are vigorous in design. The setting of the fruit, flowers, and leafage in some of the panels is most spirited.

In the next room is another vaulted ceiling of the same period, which has moulded groin ribs but not pendants, and finishes at the top in a circular moulded rib of the same section, with a saucer inside. Some of the same panel enrichments are used. From the mention of John White as plasterer at Winton, the ceilings of Moray House may be assigned to him.

DORFOLD HALL, CHESHIRE (*circa* 1621)

THE DRAWING-ROOM.—The waggon-vaulted ceiling is covered with a mesh of interlacing ribs, moulded and intricately shaped and enriched with small jewels and bosses, interlacing with a flat strapwork ribbon. The pendants which are introduced break the monotony of this unrelieved strapwork (Fig. 57).

BOSTON HOUSE, BRENTFORD (dated 1623)

THE DRAWING-ROOM CEILING is divided by moulded ribs into oblong and square panels, broken into semicircular and segmental cusplings, and connected by short cross-ribs. The running floral pattern on these ribs is slight and delicate, the mouldings are fine and worked with great accuracy. Within some of these panels are strapwork cartouches containing emblematic figures—Spes, Fides, Charitas; War and Peace; Peace, again, and Plenty, the Senses, and the Four Elements, relieved against coloured backgrounds. The lesser and diagonal panels contain the usual enriched strapwork (see Figs. 21, 22, 58, and 60). The source of the design of the Elements is Marc Gheeraerts, engraved by Galle.

The ceiling of the State Bedroom is of the same date and type; but in this all the panels are occupied by strapwork except the centre, which has an oval medallion of Faith within a cartouche. In one panel of the drawing-room appears the initials M. R. (for Lady Reade, its possessor at this date).

CLERKSON'S HALL, MANSFIELD WOODHOUSE,
NOTTINGHAMSHIRE (*dated 1631*)

Of the several rooms with plaster decoration in this house the most important is the drawing-room, in which the ceiling, frieze, and subject over the chimneypiece are in plaster. The ceiling is divided into large panels by heavily moulded beams enriched on the soffit. Over the chimneypiece the Three Fates are represented in a panel, flanked by crude terminal figures. In the wide frieze (Fig. 33A) is a design of foliage with *putti* and birds (see Fig. 61). The work is similar in character to work at Crewe Hall (*circa 1636*), now destroyed.

CREWE HALL (*circa 1636*)

THE CARVED PARLOUR.—Crewe Hall was, when described by C. J. Richardson, still in its perfect state. The Carved Parlour had "a very rich ceiling; one end of the room is occupied by a large bow and two side windows; the wainscot and ornamental plasterwork are continued round the sides." The bas-relief in plaster in the upper stage of the chimneypiece represented the effects of Idleness and Industry. "The former, dressed in rags, is asleep, his ground overrun with weeds and thistles, his house, unroofed, is falling to ruin from neglect; it is backed by dead and lifeless trees; a gallows, his final destination, is seen in the extreme distance. Industry, without his coat, . . . is represented at work to the left; in the centre is Time, presenting rewards and punishments."¹ A drawing of a frieze is reproduced (Fig. 55). (See Clerkson's Hall, Mansfield Woodhouse.)

EAST QUANTOCKSHEAD, SOMERSET, THE COURT HOUSE
(1614-29)

The overmantels and plaster detail in this house are the work of the craftsmen who modelled others of similar character at the Luttrell Arms, Dunster.

The earliest of the series is dated 1614, the latest 1629. In the drawing-room, north bedroom, and nursery, the centre of the composition is a panel modelled with scenes from the life of Christ (Christ blessing the Children, the Lamentation over Jerusalem, the Deposition from the Cross, and the Ascension), rudely modelled and framed in strapwork surrounds, and flanked in some instances by caryatid figures. Over the hall fireplace is an overmantel having in the centre panel the Luttrell arms with crest and mantling,

¹ C. J. Richardson, *Old English Mansions*, vol. i. Plates 2 and 3.

flanked by scrolls, and by two soldiers wearing dress of the early seventeenth century. This panel is dated 1629 and bears the initials (G. L.) of George Luttrell (1560-1629).

ASTON HALL, WARWICKSHIRE (*circa* 1625-30)

The GREAT DRAWING-ROOM (39 feet by 23 feet), which is very lofty, has a deep frieze running round the room representing warriors in Roman and Elizabethan armour in bold relief, set in shallow niches, the spaces between the niches being enriched with jewelled strapwork linked by drapery and fruit festoons (Fig. 33). In the ceiling the large panels are filled with strapwork cartouches centring in a cherub's head or boss; the small circular panels contain a grotesque mask.

In the GALLERY (which is 136 feet long by 18 feet wide) there is a plaster frieze; the ceiling is set out in geometrical panels divided by narrow moulded ribs enriched with a running pattern. The fillings of these panels consist of delicately detailed devices such as linked and foliated cornucopias, rosettes, and interlaced dolphin-headed scrolls. (This work dates probably from 1630.) The close resemblance of the staircase detail, and other points of similarity between Aston Hall and Crewe Hall, led C. J. Richardson to pronounce the two houses to be by the same architect. The device of linked cornucopias from the same mould is also found in the ceiling of the Cromwell Room at the Lygon Arms, Broadway.

WINTON CASTLE, EAST LoTHIAN (*circa* 1627)

This house was begun in 1620 and finished in 1627. An entry in the Winton Diary records payment of one hundred pounds to "Jhone Quhytte in part payment of his plaister worke."

In the DRAWING-ROOM, the ceiling is divided by moulded and enriched ribs into panels occupied by various motifs, including fleurs-de-lys, formal vines, draped flower-pots, and foliated terminal figures, while in the centre panel are the arms of George Seton, third Earl, and of his first wife, Anne, daughter of Francis Hay, eighth Earl of Errol. As pointed out by Billings, the ornaments are identical in many instances with those of Pinkie House and Moray House. They consist of modelled sprays of vines, roses, pinks, thistles, figures, and fleurs-de-lys. This room has a very well-modelled frieze of fruit and swags, between pilasters, round which the cornice breaks, and a second frieze at a lower level over the chimney-breast (see Fig. 10).

KING CHARLES'S ROOM has another ceiling of similar design, the broad

enriched ribs bearing down into bulbous and scroll pendants, the panels bearing the Royal arms, the initials C. R., the crowned Prince's feathers, the harp, portcullis, and other insignia. The wide frieze consists of arcade, with sprays of flowers in draped vases, which are identical with those in the panels of the drawing-room ceiling, and closely similar to a motif in a ceiling at Bonhard House, Linlithgowshire.¹

CRAIGIEVAR CASTLE, ABERDEENSHIRE (*circa* 1626)

The castle was purchased in 1611 by William Forbes, who "by his diligent merchandising in Denmark and other parts became extraordinarily rich. . . ." ² He completed the castle and plastered it very curiously. In the ceiling of the vaulted HALL the centre portion is groined; the surface is divided into panels by enriched ribs. A centre pendant formed of S-scrolls resembles that of Glamis. A wide enriched architrave runs round under the vault, immediately at the intersection of the smaller vault. The upper floor has several bedrooms with ceilings of plain moulded ribs, and terminal enrichments of large fleur-de-lys shape.

Another ceiling has an enriched and moulded cornice, splayed out at a slight angle from the flat of the wall, from the top members of which single ribs of acute section divide the ceiling area up into squares, each side of which is of semicircular form, with diagonal ribs forming lozenge-shaped panels crossing each square. From each side of the central lozenge large angular enrichments partly fill in the area formed by the semicircles breaking out of the square.³ At the intersections of the squares vigorously modelled leaves radiate. Other squares are occupied by roundels, containing the busts of Alexander and other Worthies (Fig. 9).

In a BEDROOM ON THE FOURTH FLOOR, of irregular plan (dated 1626), the wide-moulded ribs, which mitre with the upper members of the cornice, are enriched with running ornament. The square centre panel encloses a shield of arms, and in four panels enriched with terminal angle sprays are heads of Worthies in medallions.

CANONS ASHBY, NORTHAMPTONSHIRE (*circa* 1632)

In the fine coved ceiling of the DRAWING-ROOM the larger panels are filled with a conventionalised thistle-bearing scroll, and the subsidiary panels

¹ Figured in Plate 28, *National Art Survey of Scotland*, vol. ii.

² *View of the Diocese of Aberdeen*, Spalding Club, p. 599.

³ Bankart, *The Art of the Plasterer*, pp. 180, 181.

with a draped classic head. The moulded ribs are enriched on the soffit with running ornament. In the centre is a large open pendant in which four human-headed scrolls are set like brackets midway between the upper and lower moulded blocks. From this a lamp was suspended.

The arms of Sir John Dryden (second Baronet), who succeeded to the property and married, in 1632, his third wife, Honor, sister of Sir Robert Bevill, appear in the achievement of arms, impaling those of his wife.

EAST RIDDLESDEN HALL, YORKSHIRE (*circa* 1640)

The main block of this West Riding manor-house was built in 1640 by James Murgatroyd. The PARLOUR (now drawing-room), which has a ceiling almost identical with that of Lees Hall, Thornhill,¹ is divided into square and elongated hexagons by moulded ribs, and the panels are filled with close detail composed of fleurs-de-lys and small leafage (Fig. 62). There is a frieze about 16 inches deep of pleasing design.

SLYFIELD, SURREY (1630-40)

In the SOUTH ROOM on the ground floor the ceiling has a large centre and four subsidiary medallions enclosed by a wide guilloched rib. In the four outer medallions are fleurs-de-lys linked by vandyked drapery festooned to a fantastic terminal figure in each angle. In the centre circular panel is a figure of Plenty, holding her cornucopia.

In the BEDROOM above this room is a ceiling which corresponds in design; within a large oval wreath of bay in the centre is the figure of Peace, so often the accompaniment of Plenty in decorative detail of the reign of James I. and the early reign of his son.

In the GREAT CHAMBER on the first floor (which is waggon-vaulted) the ceiling is covered with a large design of strapwork and festoons of drapery and fruit, in which winged amorini and gryphons figure (Fig. 66). In the centre is a *putto*, encircled by a laurel wreath. In one lunette are the arms of Shiers with crest and mantling.

BENTHALL HALL, SHROPSHIRE (*circa* 1640)

The ceiling is divided by beams into six oblong panels, each of which is filled with a much-pierced and elaborated cartouche centring in an elliptical boss decorated with surface strapwork.² The pattern is varied to avoid mono-

¹ Ambler, *Old Halls and Manor-Houses of Yorkshire*, p. 41.

² Gotch, *Early Renaissance Architecture in England*, p. 204.

tony, but a balance of enrichment is obtained with a variety of detail in the disposition of the strapwork lines.

FORDE ABBEY, DORSET (*circa* 1655-58)

Forde Abbey was sold in 1649 to Edmund Prideaux of Netherton (died 1659), who was created a baronet during the Commonwealth.

In the DINING-ROOM the ceiling is divided by massive ribs into a central oval and eight rectangular panels. In the centre is modelled a figure of Plenty, with her cornucopia framed in a wreath of stiff leaves. This oval is surrounded by a broad belt of scroll and strap ornament, in which winged terminal figures and trumpeting amorini are roughly modelled, and by an outer modillioned oval.

In the SMALL DRAWING-ROOM the treatment is similar to that of the dining-room, the ceiling centring in an oval in which is modelled a figure of Peace surrounded by a wreath of fruit and by an outer band of strapwork ornament with fantastic terminal figures (Fig. 68).

In the SALOON the coved ceiling is divided into fifteen panels by large modillioned ribs enriched upon this soffit with a running pattern. In the centre is an oval panel, enclosing a shield of arms and including, besides Prideaux (1 and 3),¹ that of Fraunceis (see Fig. 67). In the rectangular panels are compositions of intricate scroll designs with birds and grotesques, framing in some cases a bas-relief figure subject. At the intersection of the ribs are small pendants formed of four-winged amorini.²

ST. MARY'S HALL (ROMAN EAGLE HALL), EDINBURGH (*circa* 1645)

The design of the ceiling consists of a radiating pattern set in square compartments and enriched with various motifs, such as sprays, stars, wyverns, etc. A second ceiling (which is dated 1645) is set out in lozenge-shaped, square, and shaped panels, containing ornamental motifs of the same type.

FORD PLACE, STIFFORD, ESSEX (1655)

In the two rooms in this house with plastered ceilings, that of the SOUTH-EAST ROOM is divided into four by moulded beams of which the soffit is

¹ Edmund Prideaux (d. 1702), who succeeded his father, Sir Edmund Prideaux, married Amy Fraunceis.

² The saloon is 58 feet long and 25 feet high.

enriched with a guilloche. In the centre of each panel is strapwork centring in a rosette. In the SOUTH-WEST ROOM the ceiling is divided into two main compartments and six panels; upon the crossing trabeation is running foliage, and the panels are surrounded by a bay-leaf band enclosing wreaths of oak, or fruit and flowers. In the angles of the room are figures emblematic of the Four Seasons.

BOVEY HOUSE, DEVONSHIRE (1663)

In a bedroom in this house is an interesting ceiling set out with a large oval recessed centre, which is surrounded by a broad band which is united to the outer frame at four points. The centre is a formal representation of the Royal Oak set round with formal trees. Upon the oval surround is a varied series of formal trees, with here and there a horseman.

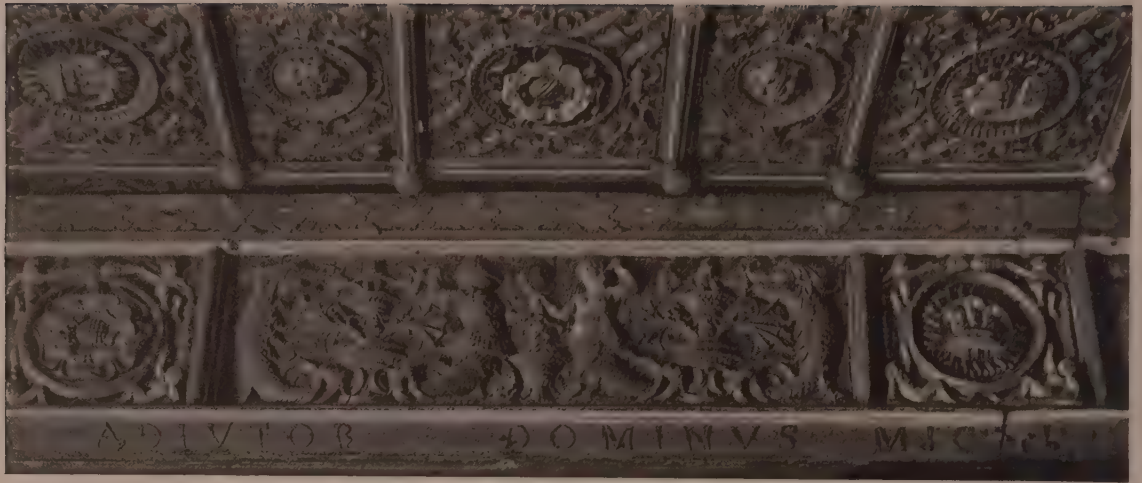


FIG. 27.—DETAIL OF CEILING AND FRIEZE, CARDINAL WOLSEY'S CLOSET,
HAMPTON COURT (*circa 1525*).



FIG. 28.—FRIEZE AND DETAIL OF CHIMNEYPiece, MAPPERTON, DORSET
(*Second Quarter of Sixteenth Century*).



FIG. 29.—CEILING OF ROOM OVER THE COMMON GATE, CORPUS CHRISTI,
 OXFORD (*circa* 1570).

In medallions appear the Royal badges, the crown and rose and falcon.



FIG. 30.—FRIEZE OF ROOM OVER THE COMMON GATE, CORPUS CHRISTI, OXFORD (*circa* 1570).

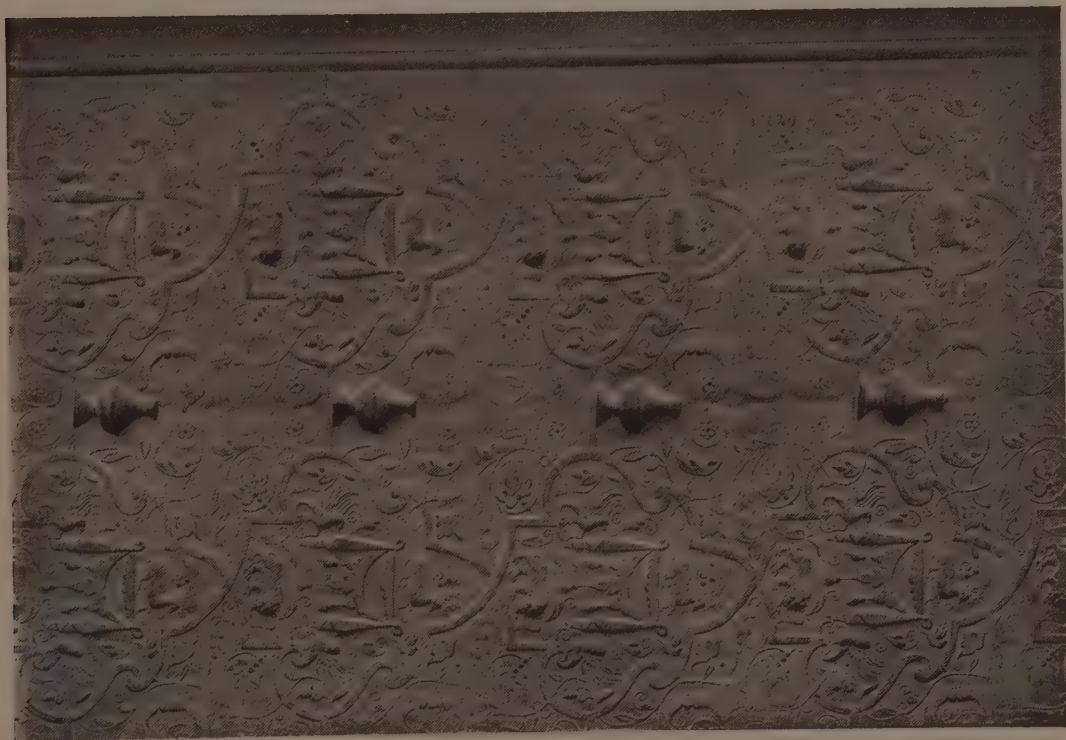


FIG. 31.—DETAIL OF SOFFIT OF THE ORIEL WINDOWS IN A ROOM OVER THE COMMON GATE, CORPUS CHRISTI COLLEGE, OXFORD (*circa* 1570).

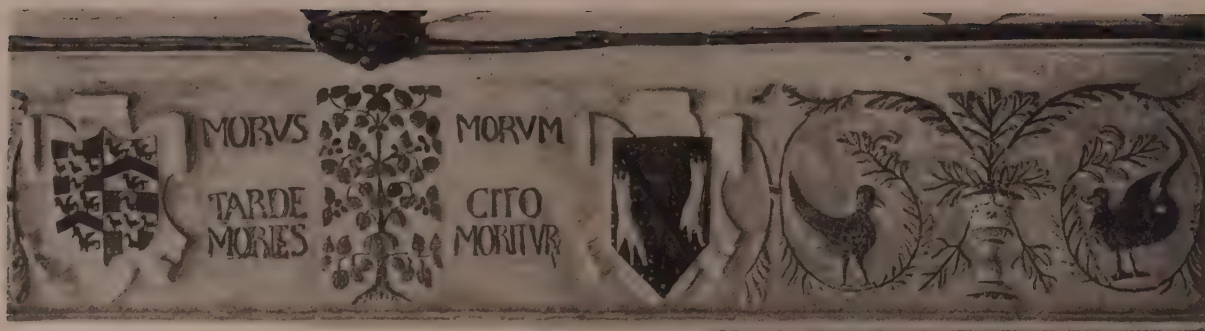


FIG. 31A.—FRIEZE ON THE DRAWING-ROOM, LOSELEY, SURREY, IN WHICH APPEAR THE ARMS OF THE MORRES, THE MORE REBUS (A MULBERRY TREE) AND A COCKATRICE (A BEARING OF THE MUDGE FAMILY) (*circa* 1568).



FIG. 32.—FRIEZE FROM BURY HALL, EDMONTON (*circa* 1615).



FIG. 33.—FRIEZE FROM THE GREAT DRAWING-ROOM, ASTON HALL (*circa* 1633).



FIG. 33A.—FRIEZE FROM CLERKSON'S HALL, MANSFIELD WOODHOUSE (*dated* 1631).



FIG. 34.—THE DINING-ROOM, GILLING CASTLE, YORKSHIRE, SHOWING PENDANT CEILING (*circa* 1385).

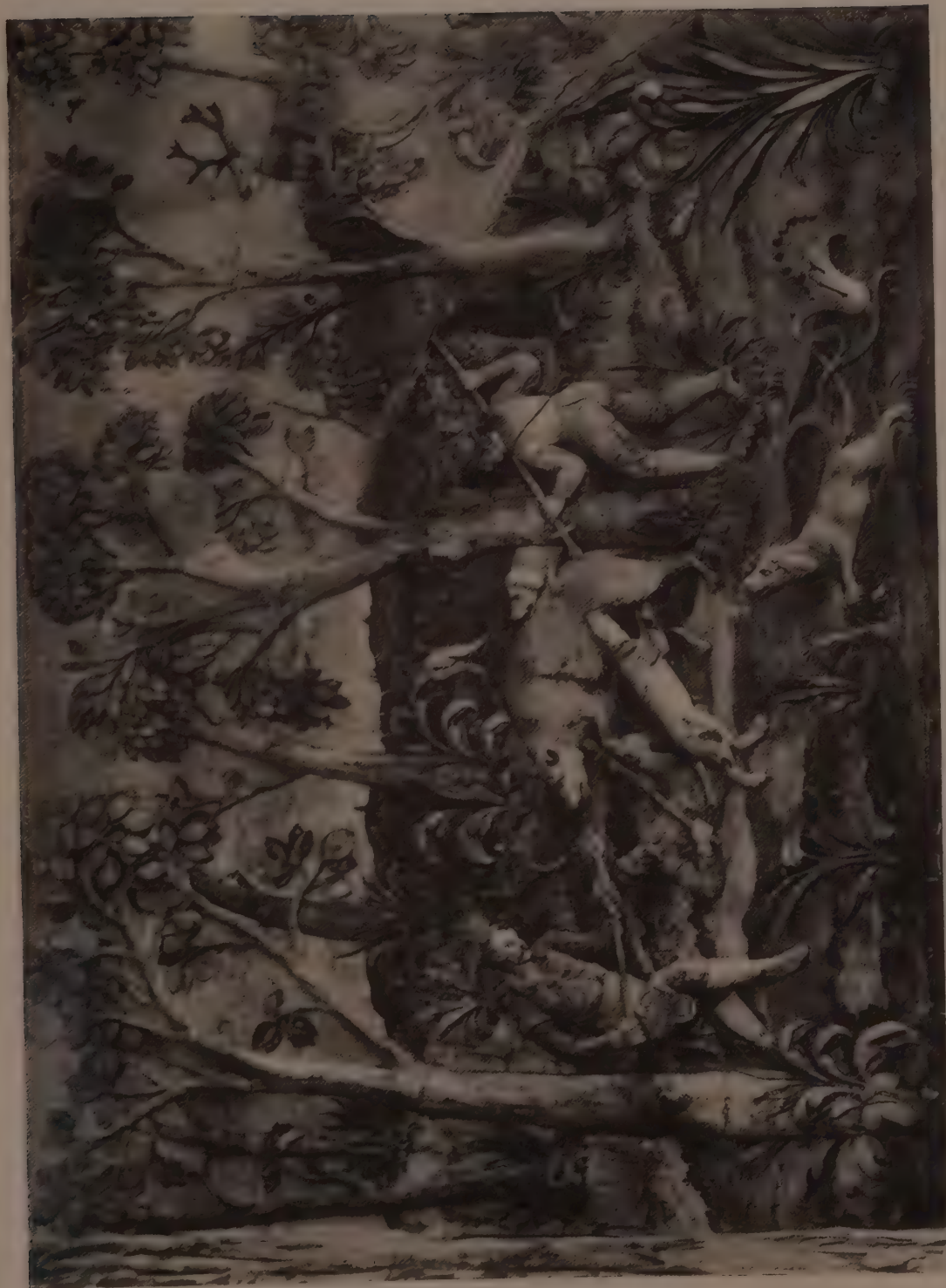


FIG. 33.—DETAIL OF FRIEZE IN THE PRESENCE CHAMBER, HARDWICK HALL (circa 1597).

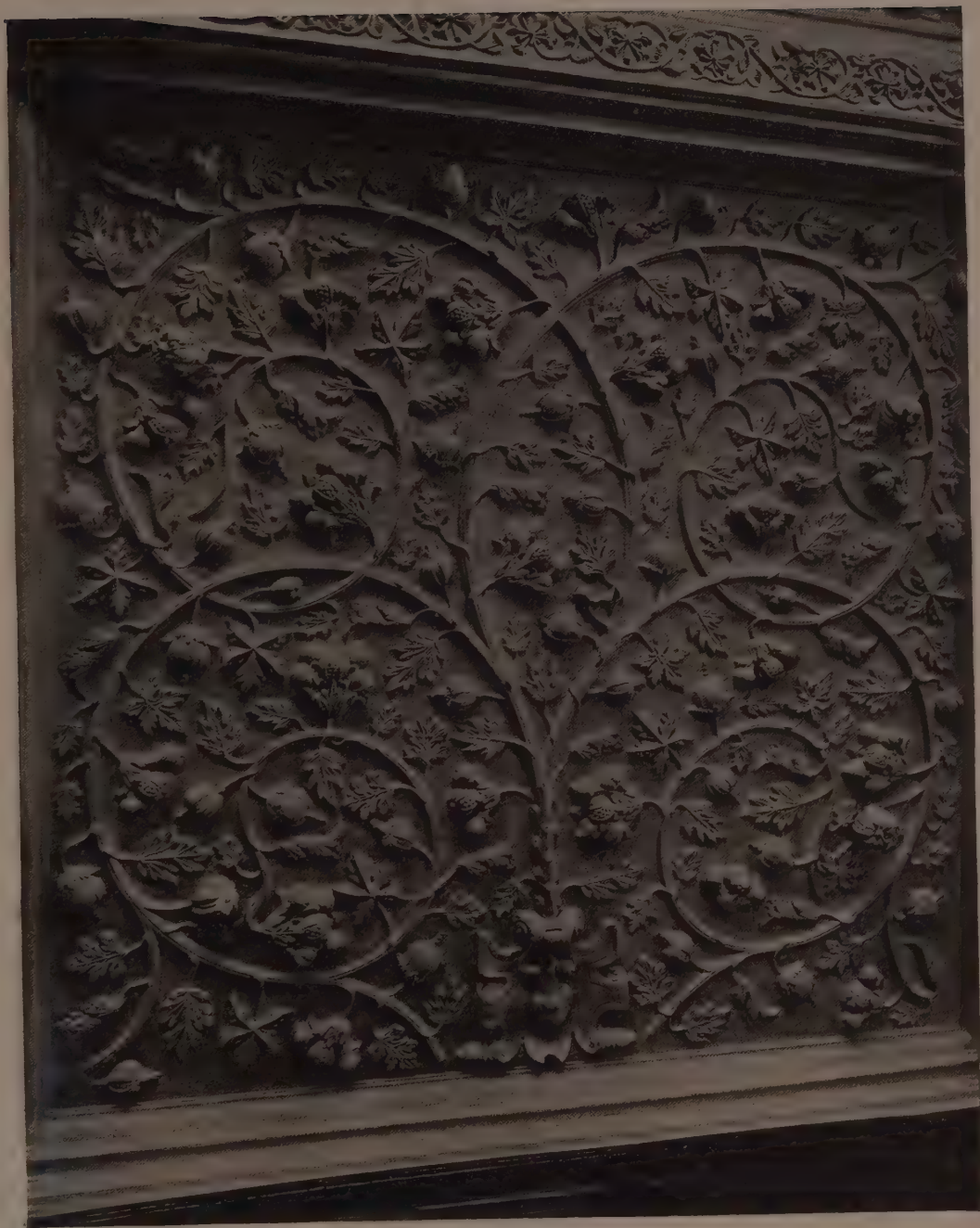


FIG. 36.—PANEL FROM DRAWING-ROOM CEILING, SPEKE HALL, LANCASHIRE
(*last years of Sixteenth or Early Seventeenth Century*).

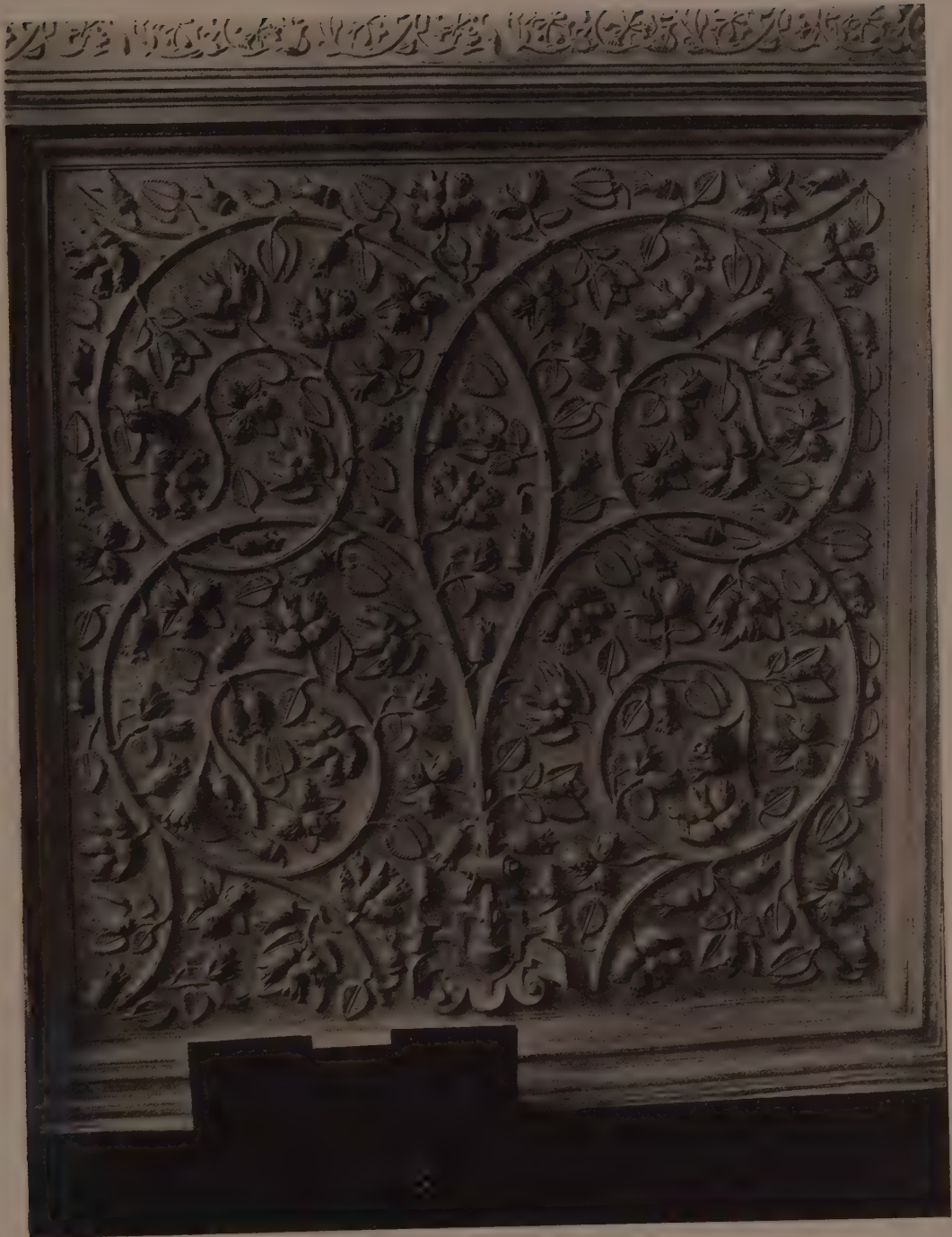


FIG. 37.—PANEL FROM DRAWING-ROOM CEILING, SPEKE HALL, LANCASHIRE
(*last years of Sixteenth or Early Seventeenth Century*).

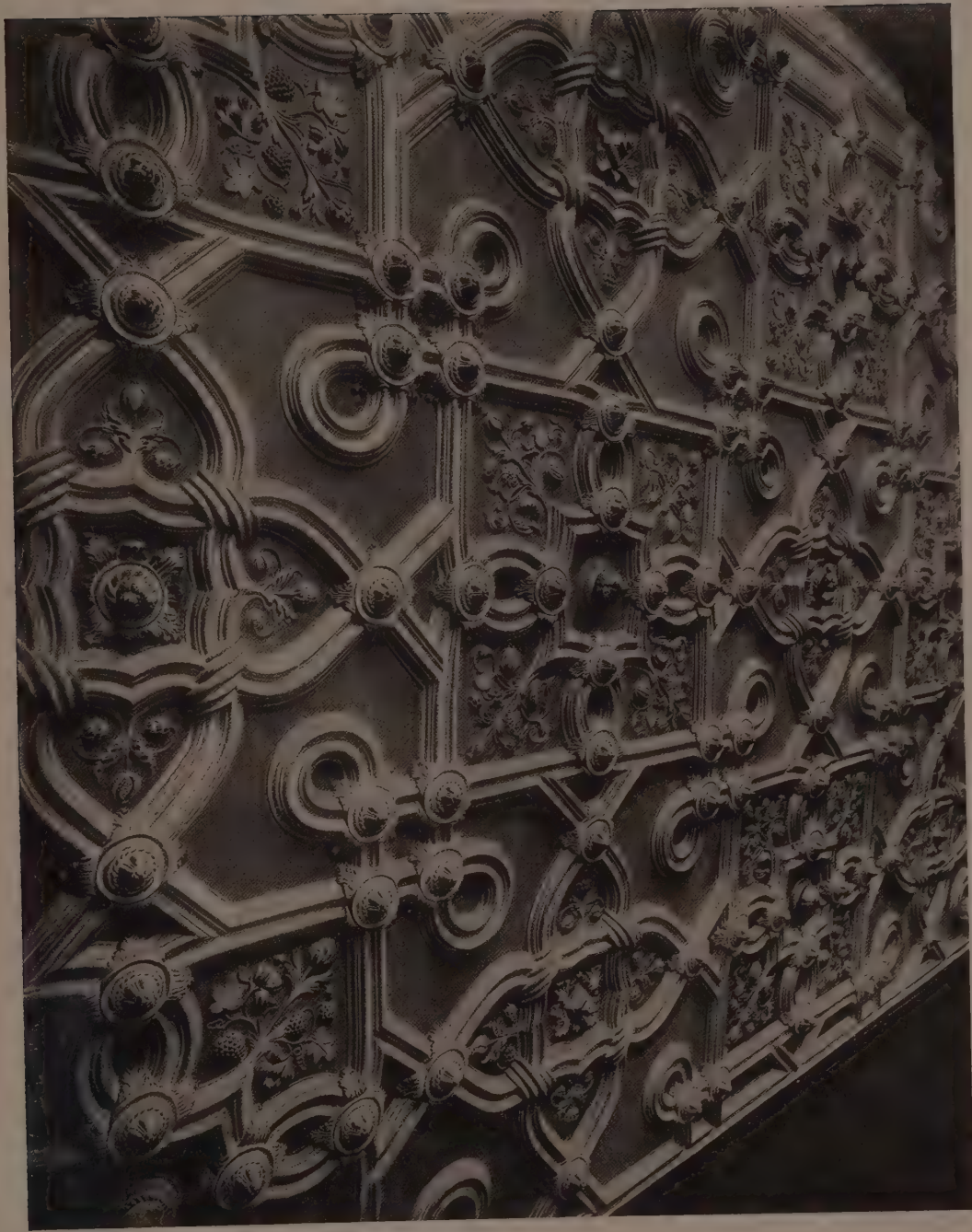


FIG. 38.—CEILING FROM NO. 4 THE QUAY, GREAT YARMOUTH (circa 1600).

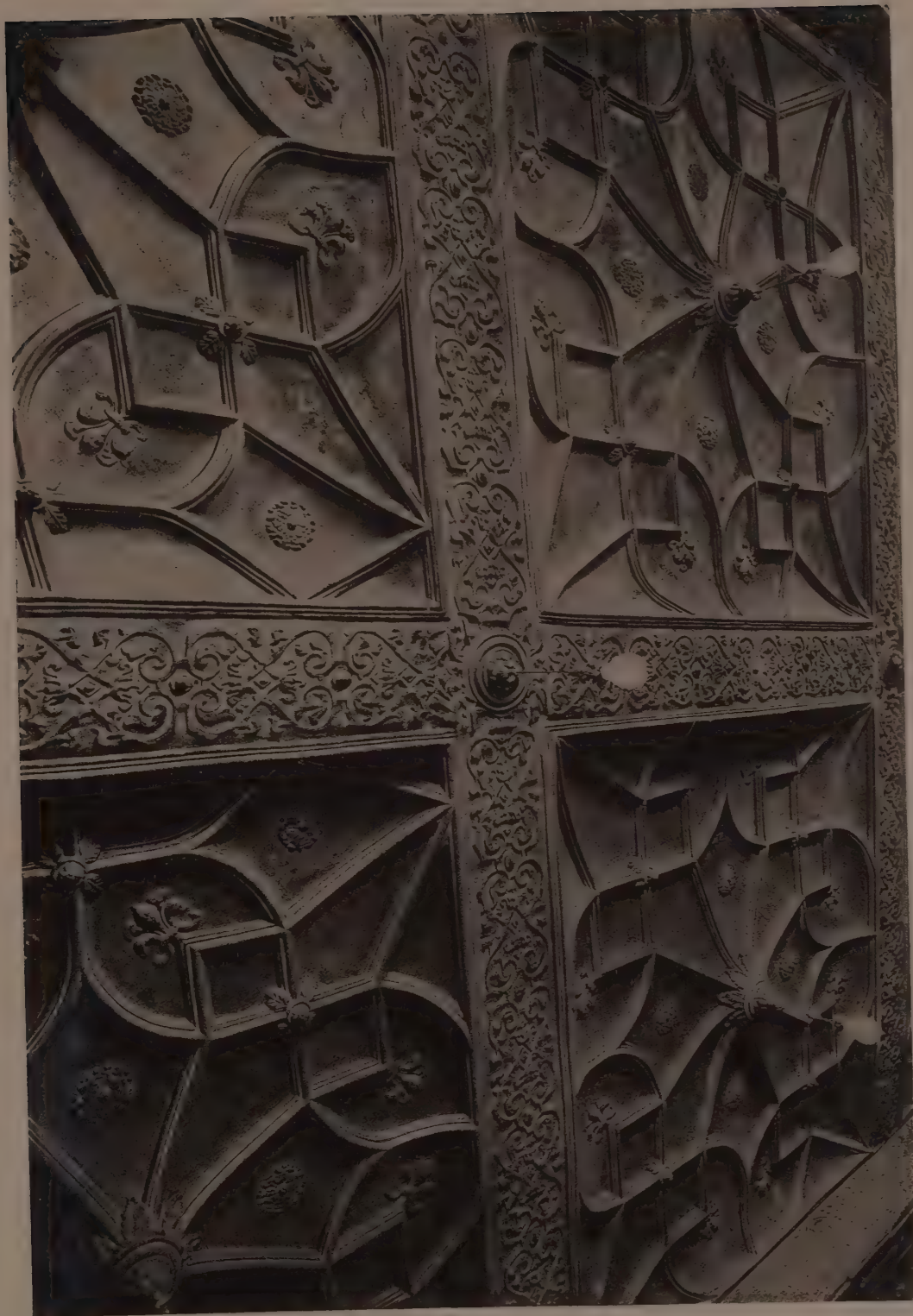


FIG. 39.—DETAIL OF CEILING FROM THE STAR HOTEL, GREAT YARMOUTH (*circa* 1600).



FIG. 40.—DETAIL OF BEDROOM CEILING, DEENE PARK, NORTHAMPTON-SHIRE (*circa 1606*).



FIG. 41.—DETAIL OF PLASTERWORK FROM BLEAZE HALL, WESTMORELAND (*Early Seventeenth Century*).



FIG. 42.—DETAIL FROM LONG GALLERY, CHASTLETON, OXFORDSHIRE (*circa* 1614).



FIG. 43.—DETAIL OF THE GALLERY CEILING, POWIS CASTLE, MONTGOMERYSHIRE (1592).



FIG. 44.—“TREE OF JESSE,” FROM A HOUSE IN THE BUTTER WALK, DARTMOUTH.

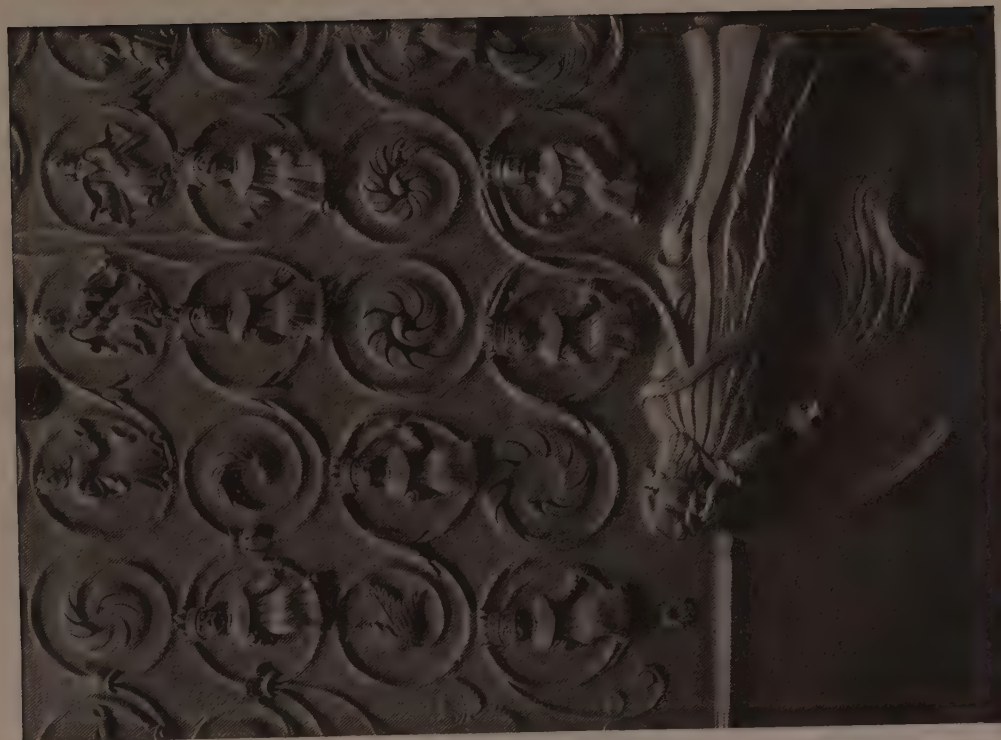


FIG. 45.—DETAIL OF FIG. 44.



FIG. 46.—DETAIL OF PLASTER FROM WILDERHOPE, SHROPSHIRE (1602).



FIG. 47.—DETAIL OF CEILING FROM BIRTSMORTON COURT,
WORCESTERSHIRE (circa 1600).



FIG. 48.—DETAIL FROM THE CEILING OF THE OAK ROOM, BURTON AGNES
(1601-1610).

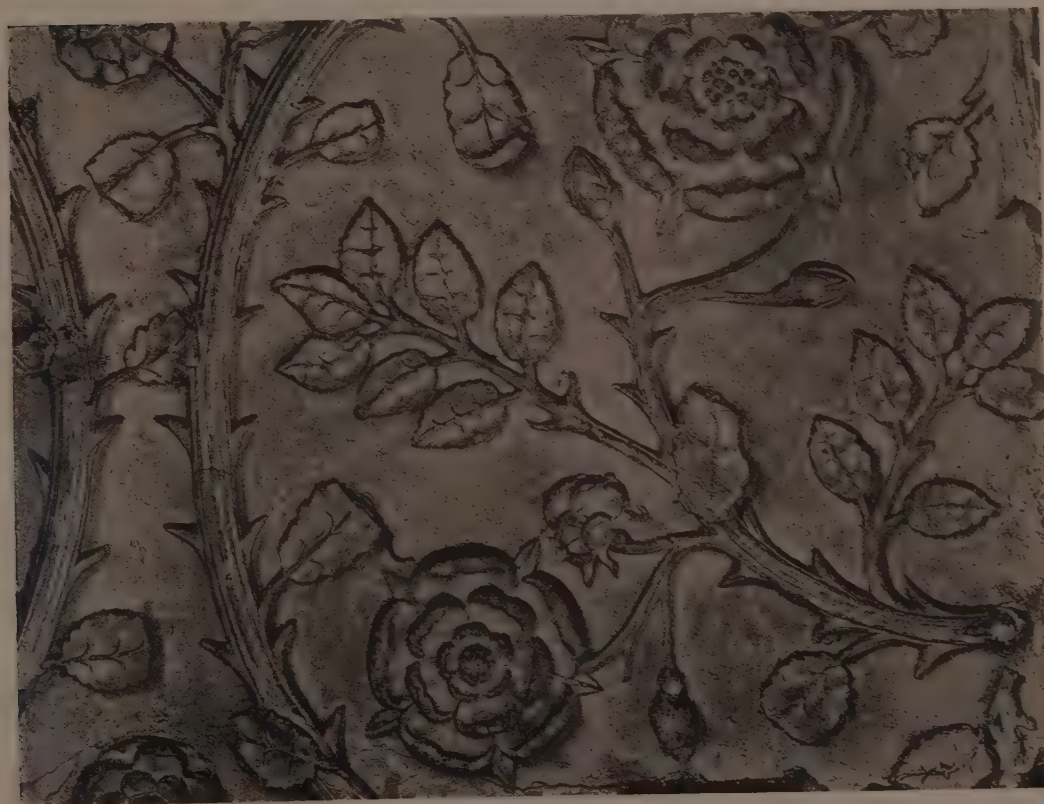


FIG. 49.—DETAIL FROM THE LONG GALLERY, BURTON AGNES (1601-1610).



FIG. 50.—DRAWING OF A CEILING AT RED LODGE, BRISTOL (1890).
By C. J. Richardson.



FIG. 51.—DETAIL OF CEILING, No. 68 FORE STREET,
TOTNES (Early Seventeenth Century).



FIG. 52. DETAIL OF CEILING, BAMFYLDE HOUSE, EXETER
(*Early Seventeenth Century*).

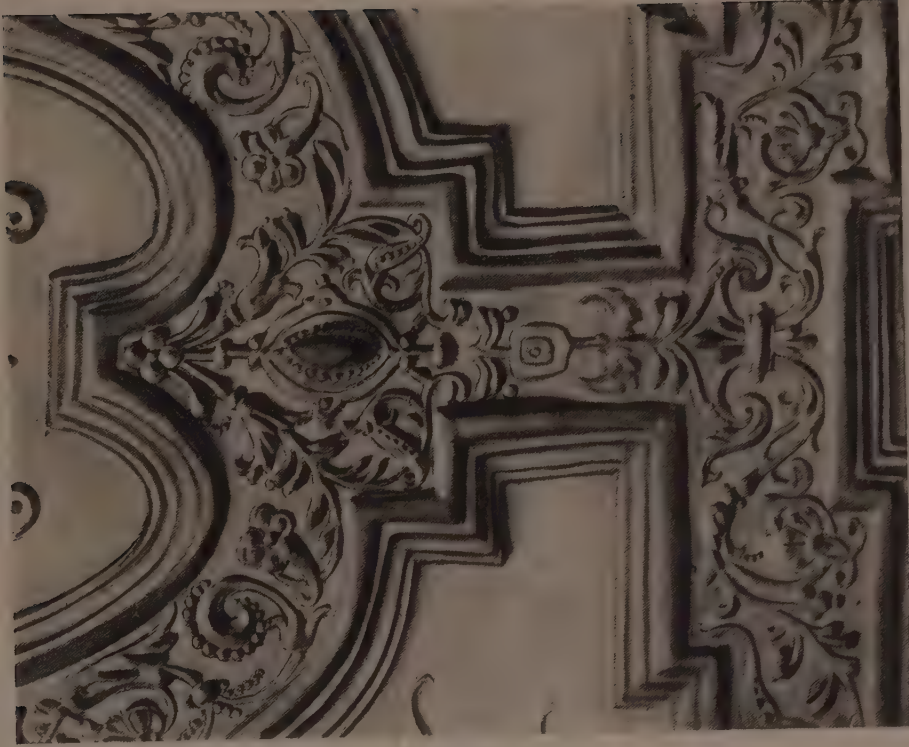


FIG. 53.—RIB FROM CEILING FORMERLY AT THE REINDEER
INN, BANBURY, OXON. (*circa 1630*).

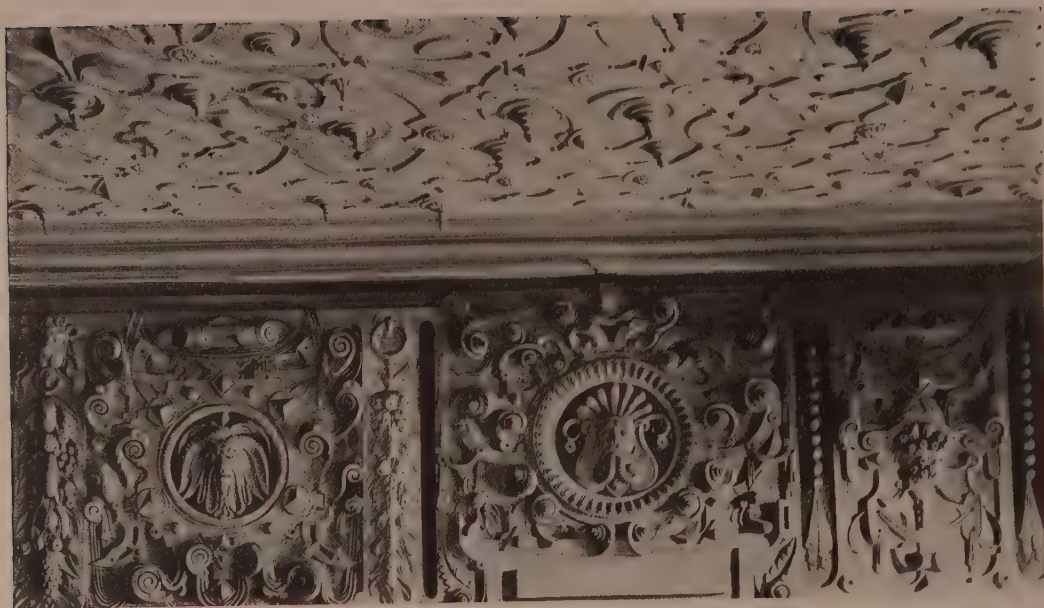


FIG. 54.—DETAIL OF FRIEZE FROM THE DRAWING-ROOM, LYME PARK, CHESHIRE
(*Early Seventeenth Century*).



FIG. 55.—FRIEZES FROM CREWE HALL, CHESHIRE (*circa 1636*).

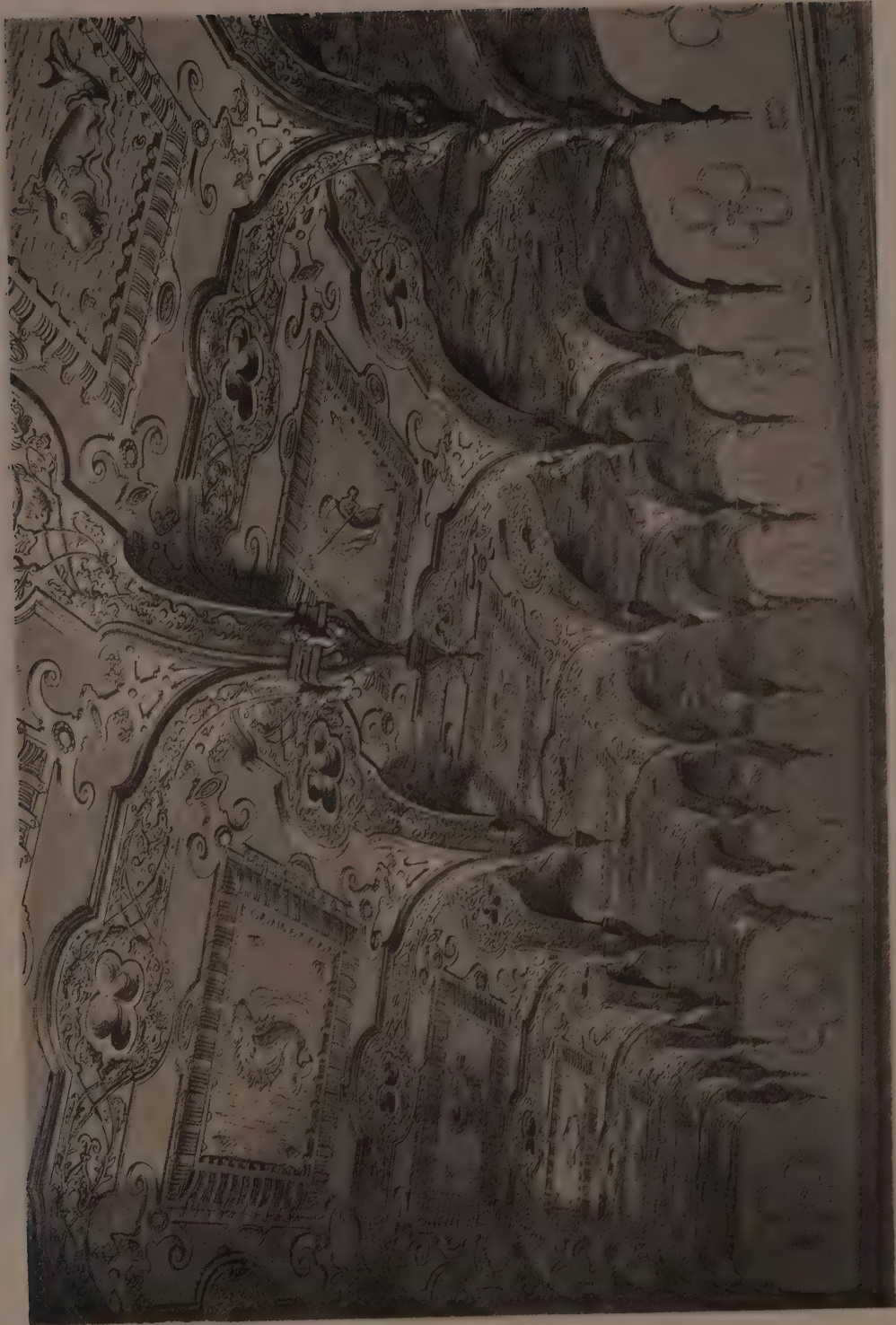


FIG. 56.—CEILING OF THE FISH ROOM, AUDLEY END, ESSEX (circa 1616).



FIG. 57.—CEILING OF THE HALL, DORFOLD, CHESHIRE (*circa* 1621).



FIG. 58.—CEILING OF DRAWING-ROOM, BOSTON HOUSE, BRENTFORD (*dated 1623*).



FIG. 59.—DETAIL FROM THE QUEEN'S BOUDOIR
CEILING, KEW PALACE (1631).

The Medallion represents "Hearing" (*Audire*).



FIG. 60.—DETAIL FROM DRAWING-ROOM CEILING,
BOSTON HOUSE, BRENTFORD (dated 1623).

The Medallion represents "Seeing" (*Visio*).

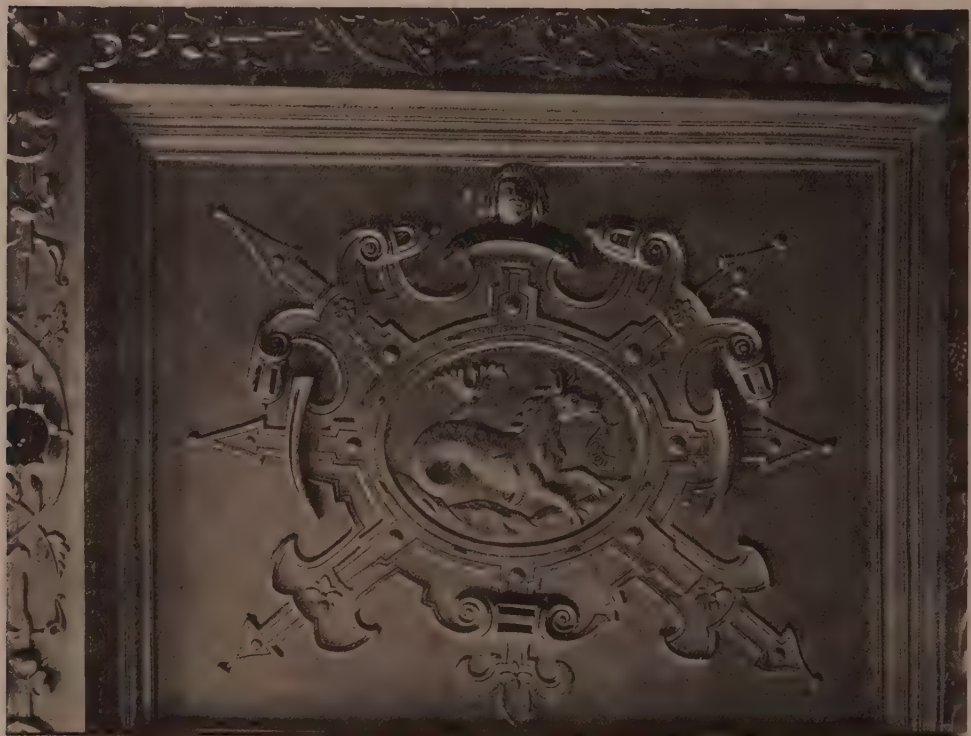


FIG. 61.—CEILING PANEL AND CHIMNEYPiece IN CLERKSON'S HALL,
MANSFIELD WOODHOUSE, NOTTINGHAMSHIRE (dated 1631).



FIG. 62.—DETAIL OF CEILING, EAST RIDDLESDEN HALL, YORKS (*Early Seventeenth Century*).



FIG. 63.—DETAIL OF CEILING, THE LORD'S PARLOUR, LITTLE STRICKLAND HALL, SHAP, WESTMORELAND (*Early Seventeenth Century*).



FIG. 64.—PENDANTS.

1-4. At Heslington, Yorkshire. 5. Hampton Court, the Watching Chamber. 6. Red Lodge, Bristol. 7. At Canonbury House, Islington. 8. Craigievar Hall. 9 and 12. Crewe Hall. 10 and 11. Glamis Castle. 13. Canons Ashby, Drawing-Room, Central Pendant. 14 and 15. At Dorfold, Cheshire. 16. Audley End, Essex.

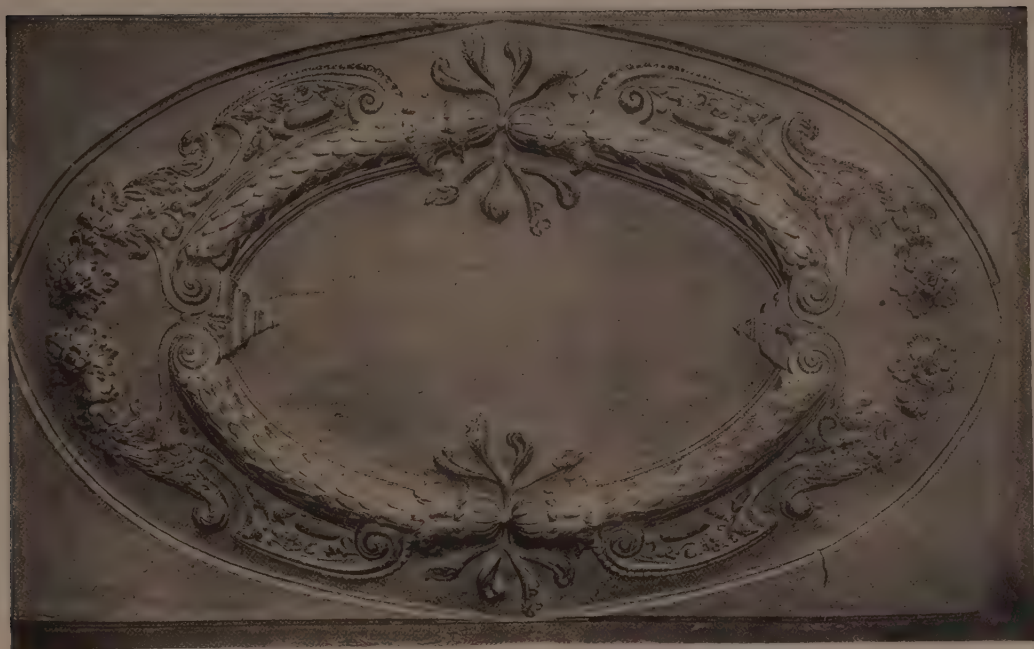


FIG. 65.—DETAIL OF A CEILING AT THE PALACE YARD, COVENTRY (*circa* 1655).

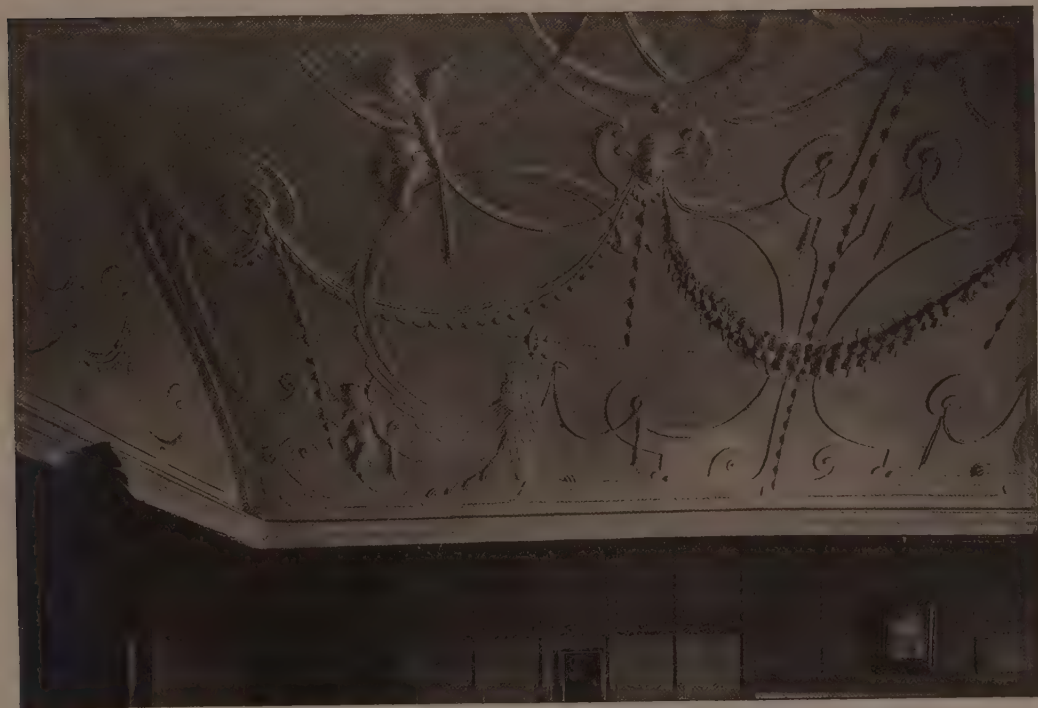


FIG. 66.—PORTION OF CEILING, THE GREAT CHAMBER, SLYFIELD, SURREY (1630-1640).



FIG. 68.—DETAIL OF SMALL DRAWING-ROOM, FORDE ABBEY
(*circa 1655*).



FIG. 67.—DETAIL OF SALOON CEILING, FORDE ABBEY
(*circa 1659*).

CHAPTER II

THE SCHOOL OF INIGO JONES AND WEBB

IN the setting-out of plaster decoration under the influence of Inigo Jones the field was divided by broad moulded ribs into compartments dominated by a large central compartment, often oval or circular. The projection of these ribs, of which the soffit is enriched with packed fruit or with classic detail, gives light and shade to this essentially simple treatment. In some cases the large centre panel was destined for a ceiling painting. In the survey of the Royal Palace at Wimbledon (1649) the Summer Chamber is described as "very well seeled with fretwork; in the middle wherof is fixed a picture of good workmanship in a round frame, representing a flying angel."¹ Although the detail employed is almost entirely classic, interesting variants are found, as in the ceiling of the Satin Drawing-Room at Balls Park, in which the soffit of the centre panel is enriched with military trophies.

At the Queen's House, Greenwich, which is among the few buildings which can be safely assigned to Inigo Jones, is a ceiling divided by heavy-moulded ribs into nine compartments, in the centre of which is set a circular panel. The soffit of these ribs is treated with an interlacing ornament, and a rosette of drapery masks the intersection of the ribs. This setting-out was followed in rooms at Coleshill, where Inigo Jones was consulted about the ceilings.²

Among existing designs by Inigo Jones the ornament is restricted to the ribs. In the designs of John Webb during the Commonwealth, the cut-about and elaborated cartouche continues in use, together with acanthus scrolls in the Roman style, as may be seen in his drawing from the Worcester College Collection (Fig. 69). In Thorpe Hall, in Northamptonshire, the ceilings are simple in setting-out and formal in enrichment; in the case of a room on the first floor, however, the setting is cut up by panels with jutting and broken mouldings, and there is evidence both in this ceiling and in the cove of the anteroom of a fancy closely allied to the Jacobean designers, and less disciplined than that of Inigo Jones. A later design (dated 1666) for a ceiling at the Palace at Greenwich shows a cove treated with large foliate scrolls in high relief, and at the angles are lion and unicorn heads (Fig. 79).

¹ *Archæologia*, vol. x. p. 409.

² See "Coleshill House," in Examples, Figs. 75-77.

EXAMPLES

RAYNHAM (*circa* 1650-60)

In the first-floor room known as the BELISARIUS ROOM or Saloon, a central oval panel is enclosed by a wide moulded and modillioned rib, the soffit of which is enriched by closely packed fruit. The other ribs, which are also modillioned, are enriched with acanthus scrolls, rosetted at the intersections. This is very similar to the saloon ceiling at Coleshill. (The panels of this ceiling have been painted by William Kent about 1734, Fig. 73.) The frieze of swags and masks dates from the Kent decorations.

LEES COURT, KENT (*circa* 1652)

The house is stated to have been built by Sir George Sondes in 1652, "after a design by Inigo Jones."¹ There is no direct evidence that Inigo Jones was concerned with the design of the house, though this is probable; and the interior decoration must date after Jones's death (1652).

GREAT HALL.—The ceiling is designed with a central oval set in a rectangle, and bordered by subsidiary panels which are left plain. The soffits of the ribs are enriched with short lengths of fruit swags, linked by rosettes (see Figs. 72 and 74).²

LAMPORT (1654)

THE MUSIC ROOM.—In this room, which is two storeys in height, the ceiling and the upper part of the walls are decorated in plaster. *Putti* in relief are modelled in the centre panel of the ceiling, which is enclosed by a wide rib, of which the soffit is enriched with fruit. The upper (coved) portion of the walls is decorated with floral motifs and the swan crest of the Ishams. Below this is a series of rectangular panels enclosing trophies and profile heads in medallions. This treatment is quite unlike any other extant plasterwork, and it is interesting to find from Webb's letters that "the plasterwork was probably executed by French artists, much against his inclination."³

¹ Haisted, *Kent*.

² The ceiling illustrated has been destroyed by fire; it has been reproduced, but lowered.

³ J. A. Gotch, in *Country Life*, June 4, 1921.

THORPE HALL, NORTHAMPTONSHIRE (*circa* 1656)

This house, built by John Webb after 1653 for Oliver St. John, was completed about 1656.

In the ANTEROOM, the flat has a large oval wreath of bay ; the cove is enriched with drapery swags and scrolls centring at the ends in a scallop shell and at the sides in an elaborate cartouche supported by terminal figures.

The DINING-ROOM ceiling is set out as a central circle enclosed in a square. The circular panel is framed in a broad rib enriched on the soffit with fruit, and festooned upon the outer moulding with drapery. The outer square, which is enriched upon the soffit with interlacing ornament, curves outward into clasps at the centre of each side. Through these clasps and through wreaths at the angles are threaded stiff swags of fruit. Webb's design of this ceiling is preserved among the Jones and Webb Collection of drawings at Worcester College, Oxford ;¹ but this has been simplified in carrying out.

COLESHILL HOUSE, BERKSHIRE (*circa* 1662)

The house was begun about 1650, and as the staircase was not finished until 1662, the ceilings must be about the latter date. It is recorded by Sir Mark Pleydell, owner of Coleshill from 1728 to 1768, that "Pratt and Jones were frequently here, and Jones was also consulted about the ceilings."² Sir Roger Pratt has notes relating to Coleshill under the year 1664.³

STAIRCASE HALL.—The ceiling is set out by broad guilloched ribs into nine panels, in the centre of which is set an overlapping oval panel. Within the subsidiary panels are wreaths of oak and bay. The cornice is modillioned.

THE SALOON.—In this room the setting-out is the same. The soffits of the deep modillioned ribs are, however, variously enriched, the central oval with packed fruit, the other ribs with an acanthus scroll design enlivened with *putti* and infant satyrs. The intersections of the ribs are rosetted. Wreaths occupy the centre of the panel, except in the case of the central oval. In the entablature the frieze is enriched by fruit swags linked to tilted cartouches (Fig. 75).

BILLIARD ROOM.—In this ceiling a large central circle is connected with four subsidiary circles, all framed in massive moulded ribs enriched on the soffit with oak leaves. Each of the four small circles is filled with a rosette,

¹ Illustrated in *The Art of the Plasterer*, Fig. 353, p. 234.

² "English Homes (Late Stuart)," p. 5 ; Gotch, *The English Home*, Appendix ii. p. 399.

³ Gotch, *ibid.*, p. 400.

while the field of the central panel is plain. The four intervening panel spaces are occupied by two motifs (each repeated) of an eagle, and a caduceus bound to two cornucopias (Fig. 76).

The LIBRARY CEILING (formerly the Great Parlour) is set out (as are the hall and saloon) in a square of nine panels of which the centre is filled by a large overlapping circle, of which the soffit is enriched by oak leaves. The soffit of the other ribs are enriched with a scroll design. Wreaths and linked cornucopias occupy the centre of the panels (see Fig. 77).

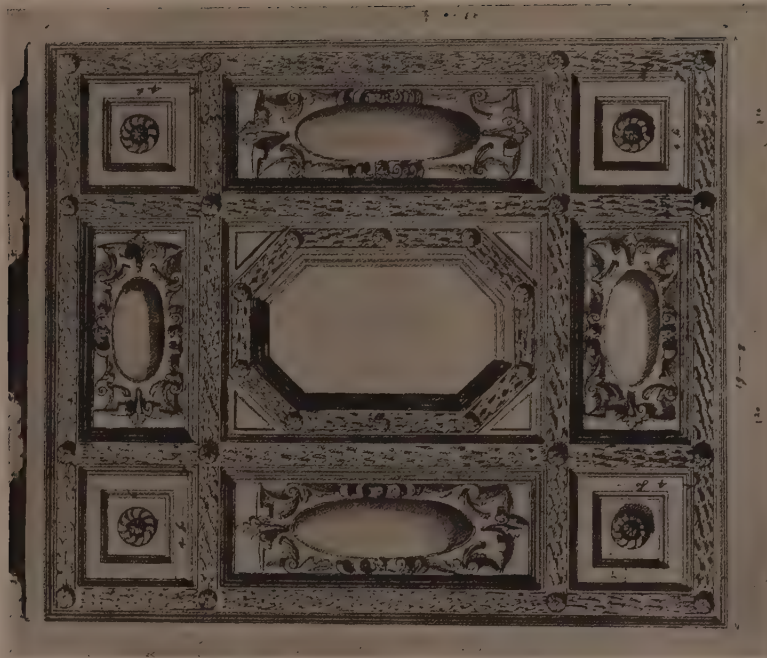


FIG. 69.—DESIGN BY JOHN WEBB, FROM THE WORCESTER COLLEGE COLLECTION.



FIG. 70.—DESIGN FOR A CEILING, FROM THE WORCESTER COLLEGE COLLECTION.



FIG. 71.—DESIGN BY INIGO JONES FOR THE CABINET ROOM, WILTON, 1649.

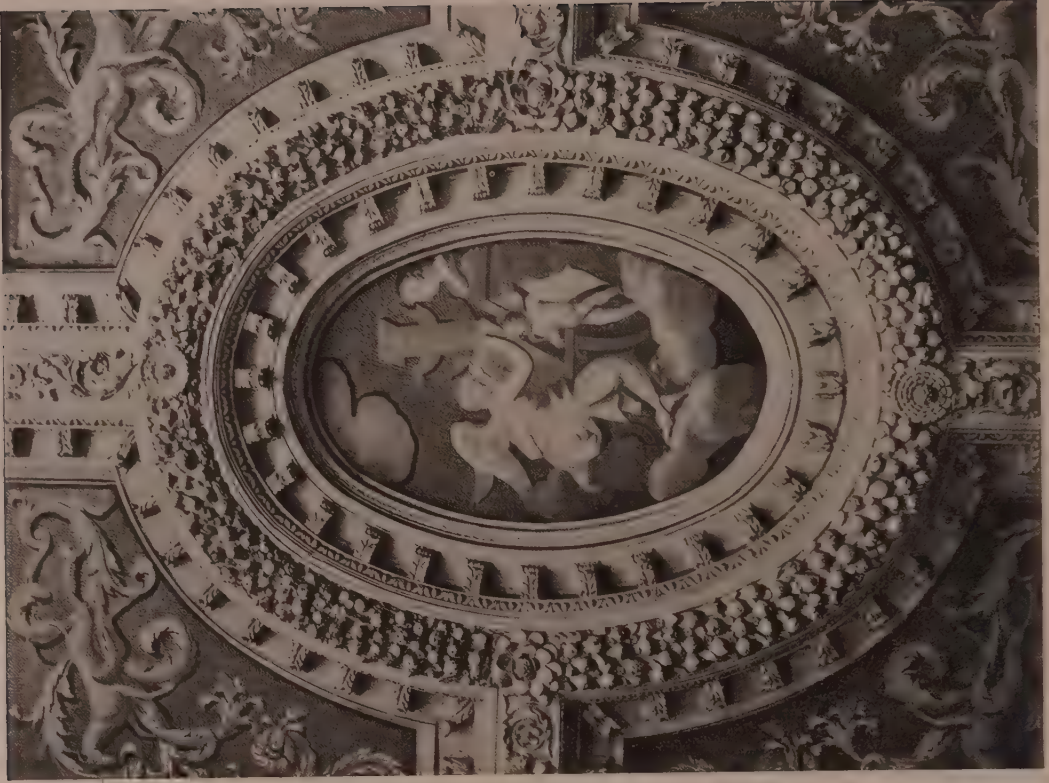


FIG. 73.—CENTRE OF CEILING, THE SALOON, RAYNHAM HALL,
[NORFOLK (circa 1662).

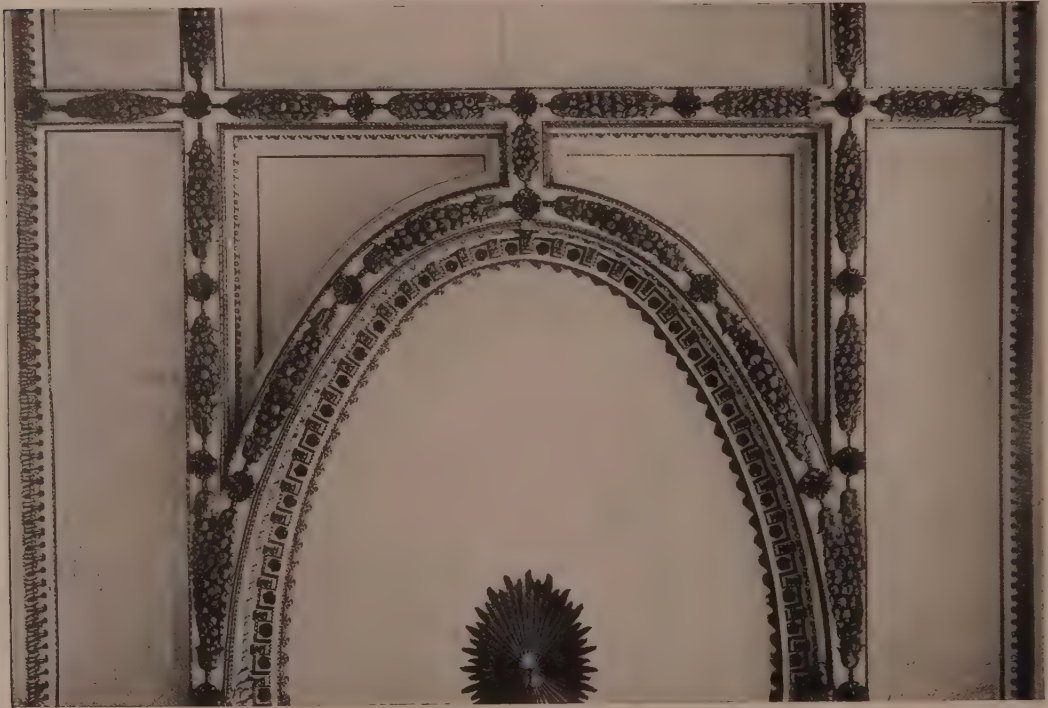


FIG. 72.—PORTION OF HALL CEILING, LEES COURT,
KENT (circa 1652).

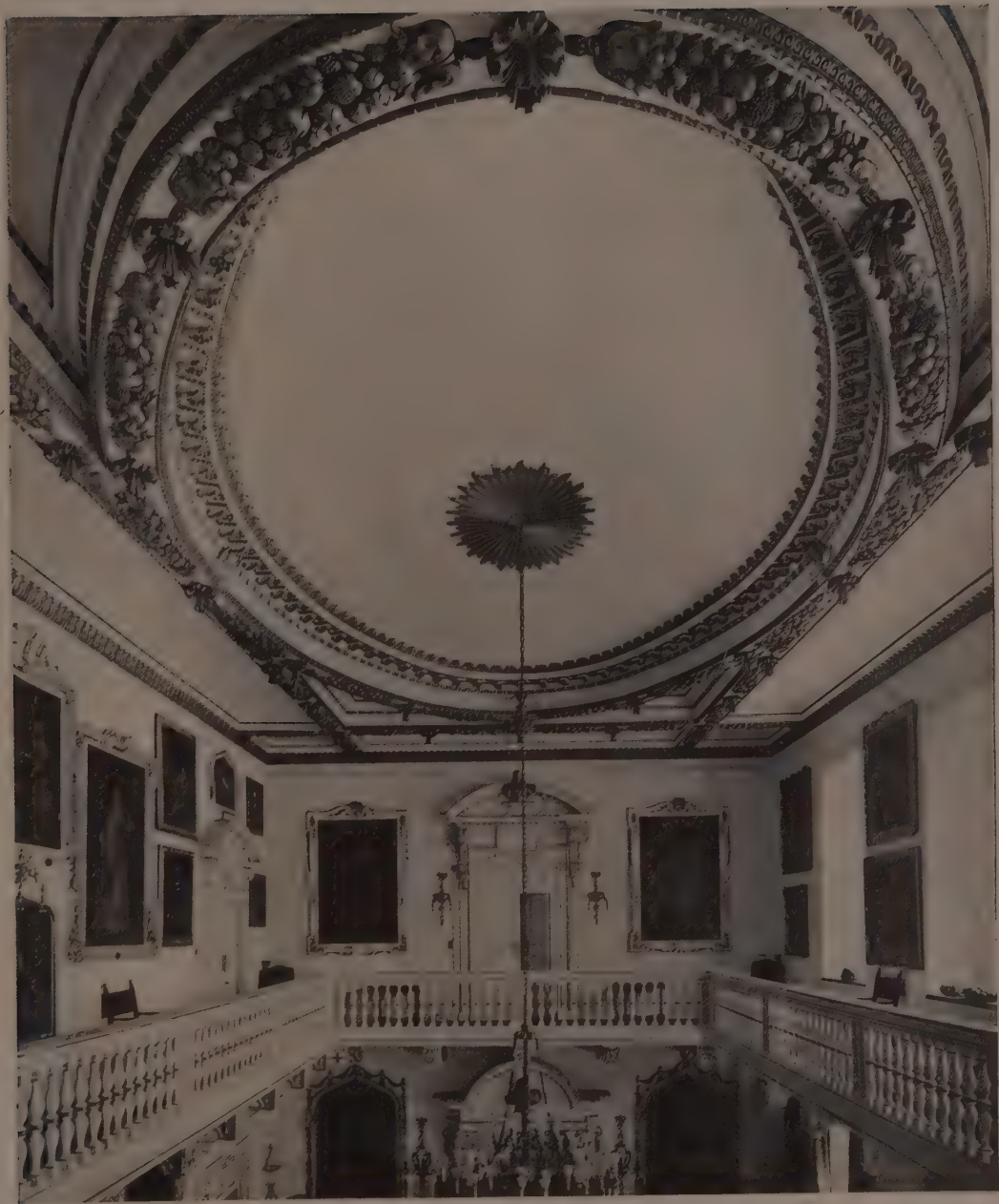


FIG. 74.—THE HALL, LEES COURT, KENT (*circa* 1652).



FIG. 75.—DETAIL OF THE SALOON CEILING, COLESHILL, BERKS (*circa* 1662).



FIG. 76.—CEILING OF THE BILLIARD ROOM, COLESHILL, BERKS (*circa* 1662).



FIG. 77.—CEILING OF THE LIBRARY, COLESHILL, BERKS (*circa* 1662).

CHAPTER III

THE NATURALISTIC SCHOOL

IN the years immediately following the Restoration of Monarchy until the close of the seventeenth century, the "graceful fretting of roofes" developed in the direction of a fresh naturalism in detail, in which groupings, festoons, crossed sprays, or wreaths of flowers, leaves, and fruit were set within a simple geometric setting outlined by moulded ribs. A large panel usually occupied the centre of the field, but only on rare occasions was this given up to the decorative painter.¹

It is probable that the designs of the elder Edward Pierce consisting of *putti* amidst swags of fruit and acanthus scrolls were for, or adopted for, *The Art of the Plasterer*.² A drawing dated 1678 (Fig. 81) for ceiling at Coombe Abbey, by Edward Gouge, a leading plasterer, and approved by the Dutch architect, William Wynne (which is among the few contemporary designs for this medium), witnesses to the freedom enjoyed by the master-craftsmen.

A new and finished technique had superseded the old handling; and Pepys, who had admired the ceilings at Audley End on his first visit in 1660, seven years later notes his dissatisfaction with them, because they are "nothing so well wrought as My Lord Chancellor's house in St. James's."³ Repetitive detail and mouldings were cast; each unit of the floral ornament was made separately upon a core or stalk of strip lead or wire, grouped with others, and attached by the stalk to the ceiling. The wire or lead, the plaster leaf and flower (when still plastic), was adjusted and bent to fit its position. At the Royal Hospital, Kilmainham, the projection of the pendent flowers and fruit was very great, so that "they could be swung like a pendulum." In addition to floral ornament, birds, *putti*, and cherub heads appear; more rarely rudely modelled landscapes in low relief are framed as panels,

¹ The Earl of Strathmore in his contract with the Dutch painter, De Wet, notes in his *Book of Record* in 1688: "There is Lykewayes to be a rouble for the storie of Icarus in the midle of the Plaister of the bed chamber." *Glamis Book of Record* (ed. Miller, 1890), p. 108. Ceilings with contemporary paintings in the centre panels are a room at Acklam Hall, Yorkshire, and the Prince Consort's Room at Holyrood Palace (Figs. 95 and 88).

² This book was reissued about 1680. In the British Museum Department of Prints and Engravings is a design by "Edward Pearce, inventor," for the frontispiece of his book to "be sould by Tho. Hinde at the Black Bull nere ye Royall Exchange, 1640."

³ *i.e.* Clarendon House, built in 1665.

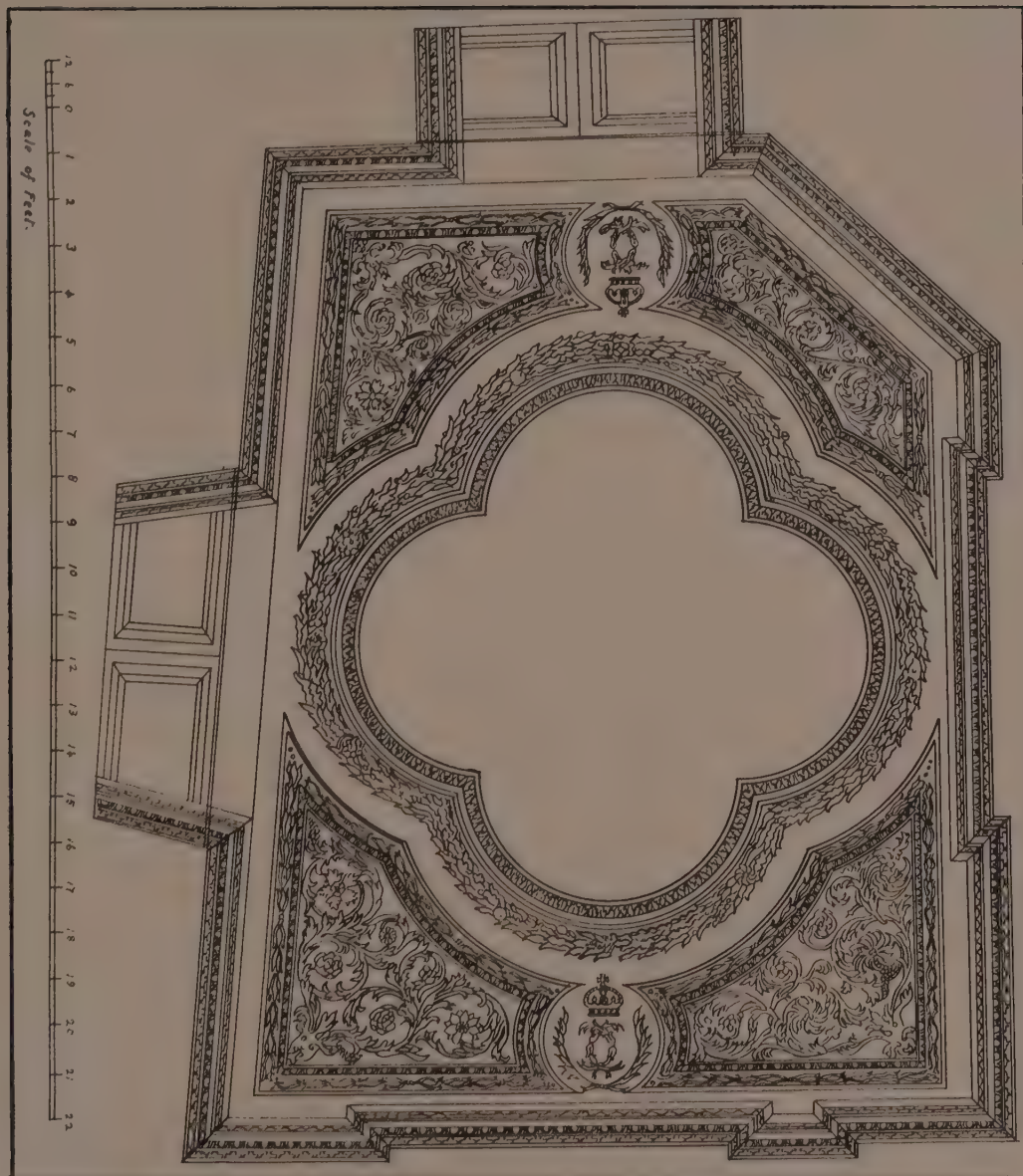


FIG. 78.—THE CEILING OF THE VESTRY, ST. LAWRENCE JEWRY, LONDON.

as in the board-room of the New River Company (Fig. 123), or appear in continuous strips as at Denham (Fig. 122). Of the *putti* hanging free from the ceiling, many must have fallen from their position, but in the anteroom at Denham Place and at Dunster Castle a small figure is still suspended from the ceiling centre. At Astley Hall, Lancashire,¹ one of these pendent *putti* is stuffed with strips of leather. This employment of figures is condemned by Isaac Ware: "We see boys hung up whole by the back in some coarse old ceilings," he writes, "but they always look clumsy and seem in danger of falling."²

The closest parallel to this English type of ornament is the Roman treatment of the acanthus, in which birds and *putti*, the griffin and the chimæra, are often interspersed, thus giving a contrast of form which was especially characteristic of this art. The delicate and varied treatment of the involved scrolls of acanthus, the crisp and sharp leafage of the festoons and wreaths, is varied in this early enriched period by the introduction of lively details, such as demi-figures of men and animals, as in some of the state rooms at Holyrood and in the drawing-room at Eye Manor. It is this sharpness and vivacity of treatment, paralleled by the contemporary advance in the technique of wood-carving, that gives this brief period its interest. During this quarter of a century the names of a number of highly skilled craftsmen are recorded, such as Edward Martyn, who worked at Arbury, Edward Gouge, who worked at Chatsworth and Coombe Abbey, and others who were busied during the rebuilding of the London churches by Wren after the Great Fire. Unfortunately this fresh handling was later abandoned for complete casting. But before the close of the century ornamental plasterwork was less in favour, and Edward Gouge, in a letter dated 1702, complains that "for some years past, for want of money occasioned by the war and by the use of ceiling painting, the employment which has been my chiefest pretence has been always dwindling away till now it's just come to nothing."³ There seems to be no instance of work of any interest after 1695.

¹ Circa 1666.

² *Complete Body of Architecture* (1756), p. 496.

³ *MSS. of Earl Cowper* (Historical MSS. Commission), vol. iii. p. 4.

EXAMPLES

ASHBURNHAM HOUSE, LONDON (*circa* 1662)

The character of the plasterwork in the staircase, hall, and other rooms points to the year 1662, when William Ashburnham obtained a forty years' lease.¹ The main ceiling of the STAIRCASE is covered by a dome, round the base of which runs a deeply moulded elliptical rib. The top member of the moulded underside is enriched with an ornament of leaves and berries; the soffit of the rib with a band of flowers and fruit. Below this is a second and wider moulded rib, panelled on the soffit and supported by groups of Ionic columns. Upon the floor below, the staircase ceiling has a large open and balustraded well. The moulded acanthus leafage is flatly treated (Fig. 85) without any of the sharpness and free treatment of later work, such as the drawing-room ceiling.

ELTHAM LODGE, KENT (1664)

In the DRAWING-ROOM ceiling on the first floor, a plain rectangular panel forms the centre portion, surrounded by a wide band of scrolled acanthus in moderate relief, moulded on the inner side by a modillioned cornice, and bordered on the outer side by a narrow belt of leaf enrichment, semicircular in section. This is of the width of the room. At each end of it there are large circular plain panels enclosed by a narrower band of flowers, semicircular in section, the modelling of which is unusual, and keeps to the semicircular contour of the section. At the sides of these circular panels the ground is filled with scrolled acanthus leafage to make out the square to the sides of the room. The whole is bounded by a small enriched moulding planted on the flat of the ceiling, and an enriched cornice round the walls.

There are other good ceilings of this date in the breakfast-room and the club dining-room, in which ribs (forming large panels) are enriched with wreaths built up of wired units, leaves, flowers, and fruit.

ASTLEY HALL, LANCASHIRE (*circa* 1666)

THE HALL.—The ceiling is divided into eight compartments by enriched ribs, each compartment being occupied by oval and circular wreaths, of

¹ Harry Sirr, "Ashburnham House and the Precincts of Westminster Abbey," *Journal of the R.I.B.A.*, January 8, 1910.

which a rose or *putti* forms the centre. Round the upper part of the walls are festoons of fruit (upon which winged *putti* are balanced), looped up above cartouches on which are the arms of Brooke and of Charnock quartering Molyneux. The date is thus fixed by the marriage of Margaret Charnock to Richard Brooke in 1666. In the ceiling to the window bay is a *putto* with a shell as background.

DRAWING-ROOM.—In the centre of the ceiling is a coved oval compartment occupied by large shells in high relief and by *putti* bearing palm branches. In each of the four corners of the ceiling are large roses, encircled by trails of stiff spiky foliage, and a terminal figure (Fig. 86).

HAM HOUSE, SURREY (*circa* 1675)

This house was enlarged, decorated, and furnished by John Maitland, Duke of Lauderdale, who married in 1672 the Countess of Dysart. Among the plaster ceilings of the period is the QUEEN'S BED-CHAMBER, now the CABAL-ROOM. Here the centre is occupied by a plain oval panel framed in a wreath of stiff leaves set with small flowers and berries; the four angle panels surrounding this oval contain involved foliate scrolls, in which small figures such as a centaur and horseman appear. These panels are framed in a moulding, enriched by a border of grouped leaves. The treatment is similar to that of the State Room ceilings at Holyrood Palace (1674-79), and it is probable, from the Duke of Lauderdale's close friendship with Sir William Bruce, architect for the works,¹ that the same craftsmen (Halbert and Dunsterfield) were employed.

THE QUEEN'S CLOSET.—The ceiling of this small room centres in an oval decorative painting of Ganymede borne by the eagle, framed by a stiff-leaved wreath of similar character to that of the Cabal Room, but retaining its original gilding for the berries, flowers, and mouldings. In the four angle panels are sprays of foliage (Fig. 84).

In the LIBRARY and BLUE DRAWING-ROOM are ceilings of similar character.

HOLYROOD PALACE, EDINBURGH (1674-79)

The suite of State Rooms contains many fine ceilings, by two "English plaisterers," Dunsterfield and Halbert. In December 1674, it is reported by His Majesty's Treasurer Deputy that "the King's great Bedchamber and anteroom are farr advanced in the plaister, being fyne fretwork."² In February

¹ See Mylne, *Master Masons of the Crown of Scotland*.

² *Ibid.*, pp. 187, 195, 197, 199, 200.

1674 payment is made of £252 to Halbert and Dunsterfield, "English plaisterers," for "plaistering the 3rd roome in the 3rd storie of the inner syde of the north quarter of the Pallace." On December 1675 "John Houbert" is paid £1564, 2s. 6d. for "severall sorts of plaistering work wrought by him . . . since his coming to Scotland to work at the said Pallace . . . by him or George Dunsterfield his partner (except the first frett ceiling wrought by them in ane bedchamber of the 3rd storie of the North quarter), and that in the several roomes of the said Pallace." On March 3, 1677, payment of £2406, 9s. 9d. is made to Houbert: a further large sum of £1990, 2s. is paid on March 11, 1679. A sum of £271, 10s. is paid in this year for his work on the "great scaille staire in the south-west corner of the said Pallace." While portions of the detail were cast, the bulk of the enrichment in the more important rooms, such as the WEST DRAWING-ROOM and the FOURTH ROOM, was modelled leaf by leaf and flower by flower. The delicacy of the technique here will bear the closest scrutiny. As Mr. Bankart wrote: "The leafage is thin, close-lying, crisp, sharp, well set on its groundwork, holding an ample amount of black shadow and half-tone, and only from perfect material could such results have been obtained." The modelling of the *putti* springing from acanthus flowers in the Fourth Room ceiling and of the unicorns and demi-lions in panels in the same room is finished and masterly (see Figs. 87-92).

FOURTH ROOM.—In the centre is a deeply moulded sunk panel, probably for a ceiling painting, which is framed by borders of grouped oak leaves, containing an inner band of festoons looped with ribbon bows. Outside this are rectangular panels filled with very light acanthus scrollwork; demi-lions and unicorns figure in the two long panels. At the angles are shaped panels in which is a wreathed and crowned medallion bearing the reversed Royal cipher C.R. supported by two *putti* springing from an acanthus flower and scroll (Figs. 90 and 92).

PRINCE CONSORT'S ROOM.—Similar delicate and advanced modelling characterises the ceiling of this room, which centres in an oval painting of Jove hurling his thunderbolt at a Titan. This oval is framed by a border enriched with festoons of flowers and fruit, and by a broad outer belt of foliated and flowered scrollwork. In the outer lunettes are crossed palm branches, and in the shaped angle panels an elaborate lobed and contorted cartouche, enclosing a crossed sword and sceptre (Fig. 88).

In the NINTH ROOM, the centre of the ceiling is occupied by a quatrefoil framed in a moulded rib enriched with leaves and fruit. In two of the spandrels is foliate and flowered scrollwork terminating in well-modelled human demi-figures; and in the other two, a lobed and

contorted cartouche enclosing a figure of a deity modelled in low relief (Jupiter and Neptune).

MORNING DRAWING-ROOM.—In this room the flat has in the centre a plain recessed rectangular panel with curved ends, framed by a broad surround enriched by a garland of leaves and fruit. Parallel with this is a wide outer border framed in moulded ribs, and enriched with foliate scrolls. In the angles are panels in which is a vine branch. In the cove a shell occupies the angles, and a draped head between a fruit festoon the centre of the sides (Figs. 89, 91).

THE DRAWING-ROOM (FIFTH ROOM).—In this (the largest) ceiling the area is divided into three, the centre being occupied by a plain recessed rectangular panel framed by a border enriched by a wreath, the two lateral divisions by a recessed rectangular panel with curved ends, and two small oblong panels. In the broad border surrounding the centre panel there is a bold acanthus scroll centring in terminal figures, and in demi-figures of boys holding demi-lions issuing from acanthus flowers (Fig. 87).

FIRST ROOM.—This ceiling centres in a plain circular panel, surrounded by a broad modillioned rib enriched with an oak leaf wreath. In the spandrels are trophies of arms. In the cove, the angles are occupied by shells, the centre of each side by the Royal arms, etc.

KELLIE CASTLE, FIFESHIRE (*circa* 1676)

The majority of the interesting plaster ceilings here date from the late seventeenth century.

In the DRAWING-ROOM on the first floor, plain moulded ribs enclose three square panels containing armorial bearings encircled by a wreath. In the centre panel are the arms of Alexander, third Earl of Kellie, with supporters and mantling surrounded by a wreath of cast fruit and leaves; while in the spandrels is the date 1676.¹

THE VINE ROOM.—The flat of this square ceiling is treated with a modelled band of cast flowers and fruit. Within the band is a deeply moulded circular rib, which contained a picture. The deep sloping sides of the ceiling are decorated with vine trails, of which the stemwork was modelled *in situ*, and the cast foliage and fruit applied where required. Two sizes of leaves and fruit only are used.

The EARL'S BEDROOM has a ceiling with similar deep sloping sides, each

¹ In the drawing-room are the paternal arms of Erskine in the first and fourth quarters of the coat of Alexander, third Earl of Kellie, impaled with that of his first Countess, Mary Kirkpatrick, *circa* 1660 (Seton, *Scottish Heraldry*, p. 105).

decorated in the centre with a winged cherub head enclosed by a wreath of olive. In the centre of the flat is a moulded panel enclosing an olive wreath, and the shield of arms of the third Earl of Kellie without supporters or mantling. The panel is dated 1676.

CESSNOCK CASTLE, AYRSHIRE (*circa* 1680)

The principal rooms of the first floor have decorated plaster ceilings, dating from the ownership of Sir Hew Campbell, who held the estate from 1630 to 1686. A room on the first floor is dated 1680; upon the second floor is a gallery divided into central and subsidiary panels, in which branches of the vine and crossed sprays of foliage appear.

ACKLAM HALL, NORTH RIDING, YORKSHIRE (*circa* 1683)

This house, "a handsome massive building, was erected by Sir William Hustler, Knight (died 1730), in the reign of Charles II."¹ Sir William was knighted in 1673.

In the STAIRCASE HALL the coved ceiling is lit by a circular skylight, surrounded by a boldly projecting enriched rib. In the spandrels of the square enclosing this are winged cherub heads. In the angular panels are modelled acanthus scrolls. In the coved centres of the sides are draped panels bearing the date 1683, and coats of arms flanked by crossed sprays of foliage. In the cove are the arms of Sir William Hustler (argent, on a fesse azure between two martlets sable, three fleurs-de-lys or) impaling those of his wife, Anne, widow of Sir M. Wentworth of Bretton; and on the other, the arms of Sir William impaling those of his mother, Elizabeth, daughter of Sir John Saville of Lupset (Figs. 93, 94).

THE BOUDOIR.—In the centre of the ceiling is a (recessed) painting of Cupid framed in mouldings enriched upon the soffit with a turning ribbon. In the space between this and an outer rib (also enriched with a turning ribbon) the angles are occupied by cherub heads. The four lunettes framed in ribs enriched with a turning ribbon are enriched with crossed oak-sprays and with a branch of vine; while in the shaped panels at the angles are acanthus scrolls in two of which demi-centaurs issue from acanthus flowers. In the cove are festoons of leaves and flowers looped by ribbon; in the angles are scallop shells. The Hustler arms are painted on a cartouche flanked by winged demi-figures (Fig. 95).

¹ J. W. Ord, *History of Cleveland* (1846), p. 531.

BALCASKIE, FIFE (*circa* 1684)

This house was in the possession of the architect, Sir William Bruce, from 1665 (when he acquired the property) to 1684, when it was sold to Sir Thomas Stewart of Grantully. In the Blue Bedroom are the monograms S and D (combined), W and M (combined), B H (combined), for Sir William Bruce and Dame Mary Halket, his wife.

In the GLOBE ROOM the ceiling springs from the cornice in a double break, and down again in the centre; the ribs centre in a pendant in the form of a belted globe upon which are modelled the signs of the Zodiac. The broad ribs are enriched in the centre with the thistle and the rose and with running ornament, and are moulded, the mouldings rounding off some of the angles.

DRAWING-ROOM.—In the centre of the ceiling is a large oval rib, enriched on the soffit with a wreath of fruit, leaves, and berries, and bounded on both sides by refined and broad mouldings. Outside the oval are six oblong and six square panels. The former are enriched with fruit, winged heads, and swags hanging from strapwork. The square panels hold circular pendants, and in the centre of the oval is a lesser oval wreath of laurel leafage containing a star-shaped pendant terminating in a bunch of grapes. The enrichment of the large oval appears to have been cast in separate pieces worked up by hand into a soft groundwork. The ornament of the ribs and panels is often repeated, and was undoubtedly cast from moulds.¹ The mouldings of this room and the Globe Room were evidently designed by the same hand.

The LIBRARY (*circa* 1680).—This ceiling is probably the work of the "English plasterers" who worked at Holyrood under Sir William Bruce, who was architect for the additions. The room is nearly square in plan, and the ceiling is "brought from the square into a diminishing series of five octagonal belts of enrichment varying in width, contour, and relief. Between the first and second belts and the centre of each side of the octagon is a lesser octagonal panel of smaller enrichments, with a large whirling rosette of flatly modelled acanthus foliage with a berried centre; whilst the irregularly shaped sunk spandrel-spaces between the lesser octagons are occupied alternately by a demi-figure continuing into acanthus leafage, and by wreaths of bay leaves and crossed palms. The third large octagonal belt is a deep cavetto moulding between two lesser convex belts of guilloche and leaf enrichments; the cavetto holds free-hanging swags and drops of exquisitely modelled flowers, fruit, and leaves tied with knots of ribbon.

¹ Bankart, *The Art of the Plasterer*, p. 199.

The detail of the outer moulding breaking up the guilloche is interesting in its original setting and vine-like leafage and berries. The four spandrels are occupied by sunk panels containing sprayed wreaths of oak. A belt of oak leaves and acorns in clusters, growing from a centre knot of ribbon, occupies the margin between cornice and octagon on the two sides beyond the square." The centre of the ceiling within the innermost octagon is a large circular sinking containing a painting enclosed by a small beaded moulding.

THE DINING-ROOM.—The square flat within a simply moulded cornice is occupied by a large octagon, of which the soffit is enriched by vigorously modelled clusters of flowers, leaves, and berries in full relief, bordered by a belt of somewhat shallow hollow members and two groups of plain, softly grouped mouldings. The central flower on each side of the main octagon projects in an irregular pendant. The painted sunk panel enclosed by the main octagon is at a higher level than the main surface of the ceiling. Outside the octagon is a series of wreaths and whirling rosettes. A ribbon flows from each side of the wreaths to the mouldings forming the rosettes.

WESTWOOD PARK, WORCESTERSHIRE (*circa* 1680–90)

This house suffered during the Civil War, and considerable alterations and repairs were undertaken after the Restoration. The handling of the plaster ceilings differs considerably in the various rooms.

In the SALOON¹ the ceiling centres in an oval wreath within an oblong panel with curved ends. The soffit of the heavily moulded rib enclosing this panel is enriched with a wreath of stiff foliage and flat daisy-like flowers. This panel is enclosed by a border of leaves shaped at two ends to enclose the curved extremities, thus forming a rectangle extending the length of the chimney-breast. The remainder of the area is set out with wreaths and panels of slighter projection, while the cove is enriched with festoons of flowers, fixed below a moulded cornice, and standing clear of the ground in places where they are supported by wires.

In the ceiling of the WHITE ROOM in the east wing a more skilful hand may be detected in the modelling of the central wreath of grouped fruit and flowers. Here the groups are clustered round a central stem entwined here and there by tendrils and small sprays. The modelling is comparable with a similar work at Groombridge Place, Kent, and Brickwall, Sussex. The two panels which make up the rectangle contain crossed sprays of palm and berried laurel, treated flatly and well subordinated. The two oblong panels

¹ 46 feet 6 inches by 22 feet.

at either end of the room contain scrolled acanthus leafage flanking a cartouche containing an elephant (Fig. 102).

The ceiling of the JAPANESE ROOM is by the same hand as the White Room ; the centre is occupied by a rectangular panel with curved ends framed in a broad band of acanthus foliage enclosed in plain moulded ribs. At either end of the centre panel a lunette and two triangular panels make out a rectangle. Within the four triangular panels is modelled a conventionalised lemon, orange, vine, and plum tree. In one of the two oblong panels at each end are swags of fruit set with clustered flowers, and in the other sprays of rose blossom crossed and tied with ribbon (Fig. 101).

HOLME LACY, HEREFORDSHIRE (*circa* 1680)

The house was built by John, Viscount Scudamore, who succeeded in 1671. In the SALOON the flat is set out in a large central oblong with curved ends, and subsidiary panels at either end, occupied by flower sprays. The deep cove of the ceiling is enriched with crests, and with cartouches bearing the Scudamore arms (three stirrups leathered and buckled), and the cross patée, fitchee or, called Scudamore ancient. Crests and cartouches are flanked or encircled by wreaths of oak or bay. Other ceilings of this date are the Dining-Room, the Yellow Dressing-Room, and the Boudoir. In the YELLOW DRESSING-ROOM the centre is occupied by an oak leaf wreath set with flowers. This is surrounded by four lunettes, and four shaped panels enriched with sprays of oak. In the cove the angles have a festoon and drop, while in the centre of each side is a fringed drapery (Fig. 99).

DUNSTER CASTLE, SOMERSET (1681)

There are two fine ceilings at Dunster, one of which is dated 1681. The ceiling of the DINING-ROOM is set out with a square recessed centre ; the four angle panels are modelled with circular bas-reliefs of *putti* set in a square surround with cherub heads of leaves filling the spandrels. The other panels are filled by leafy acanthus scrolls amid which are *putti* and terminal figures (Figs. 96-98).

The STAIRCASE CEILING is set out with a centre oblong panel with curved ends, of which the field is plain. This is framed by moulded ribs, and a turning leaf and flower enrichment. This panel is bordered by four square angle panels, two long panels, and by two shaped panels, framed in moulded and enriched ribs. The shaped panels are filled with rose-sprays springing from a shell, and the angle panels with whirling rosettes. In the

long panel is an acanthus scroll, in which a hunter with hounds pursues his quarry—a stag in the one panel, a fox in the other.

BRICKWALL HOUSE, SUSSEX (*circa* 1685)

STAIRCASE HALL.—The ceiling, rectangular at the level of the cornice, has an irregular octagonal opening, in which the inward-sloping panels are very richly decorated, an arrangement resembling the octagonal panelled recess in the western portion of the Church of St. Charles the Martyr, Tunbridge Wells (dated 1687). The two wide panels are lit by a circular window, while in the remaining panels is the demi-lion crest of the Frewens encircled by crossed sprays of palm or laurel, or the Frewen coat framed in a scrollwork cartouche. The tangle of fruit and flowers that fills the two wide panels, and the enrichment of the outer rib of the octagon, show design and modelling carried to the extreme limit of intricacy and naturalism. The massed fruit and flowers are linked together by twisting stems made of lead.

The DRAWING-ROOM ceiling is of the same character; the ceilings of the small anteroom at the top of the staircase and the adjoining bedroom have plasterwork of the date, but of simpler type. There is a tradition that the house was considerably altered by the Frewen owner about 1685, who, “having travelled on the Continent . . . returned hither and built the banquetting-room (*i.e.* the dining-room) at Brickwall in the Louis XIV. style, and employed French artists to execute this and the grand staircase at an outlay of £800.” The French attribution of the plasterwork is as interesting as it is unusual; and while it is supported by certain peculiarities of design, such as the scrollwork cartouches and cornucopias of the semi-elliptical panels in the drawing-room, the execution of the flower wreaths is of the naturalistic English type (Figs. 112–114).

MELTON CONSTABLE, NORFOLK (1687)

There are several fine ceilings in this house built by Sir Jacob Astley—the drawing-room, the staircase, and saloon ceilings.

STAIRCASE.—In this ceiling the enriched circular rib in the centre is deeply undercut, its soffit composed of acanthus foliage entwining a central stem. Bound sprays crossed and tied with ribbon occupy the four semi-circular panels adjoining. The four spandrel panels are filled with cartouches bearing coats of arms, from which spring sprays of laurel and oak in full relief and quite clear of the ground in several places. The arms are Astley quartering Constable, and Astley. A moulded and coved cornice runs along

each side, and the cove is enriched with fruit and flowers in full and vigorous relief. The LANDING ceiling is simply designed; a wreath occupies the centre, and in the four angles are four panels, containing among other details the cipher of the builder, Sir Jacob Astley.

In the SALOON (originally the chapel) the ceiling is again interesting. It is waggon-vaulted, and panelled. The large central panels contain the coat of Astley, and Astley quartering Constable, surmounted by the Astley crest of five ostrich feathers. In the central panel two *putti* support a coronet. Each of these subjects is encircled by a light wreath. In the width of the ceiling, narrow panels contain crossed palm boughs, bound with a ribbon bearing the Astley motto, "Justitiæ tenax," or crossed sprays of acanthus and palm surmounted by a cherub's head. The Astley crest appears in the lunette at one end of the room, and is a later addition when the chapel was converted into a saloon and opened out on to the staircase hall by an open screen. The most elaborate plasterwork is found in the RED DRAWING-ROOM, which is dated by the plasterers 1687. The soffit of the rib of the large central oblong panel is enriched with acanthus leaves twining upon a fruit and flower-bearing stem. Within the panel is a rosette, and leaves occupy the spandrels. In the length on either side of this panel are the quartered arms Sir Jacob set so freely and so proudly within and without the house, encircled by a finely modelled wreath. But the greatest refinement is reserved for the panels that make up the width of the ceiling. Here, in the angle panels, pheasants, ducks, and snipe perch on acanthus scrolls; and between these are set (Figs. 118, 119) panels containing scrolls of fruit, cornered to find a place for a wreath. The date, the Astley crest, and Sir Jacob's cipher find their places in small semicircular panels. The setting out of this ceiling and much of the detail is like that of the drawing-room of Felbrigge, also in Norfolk, where William Windham was making alterations at this date; the same craftsmen must have gone from one house to the other, finishing the work in the same year.

EYE MANOR, HEREFORDSHIRE (*circa* 1680-90)

There are a number of well-preserved ceilings in this house, built for Sir Ferdinando Gorges in 1680.

The HALL ceiling is partitioned into plain panels by trabeations enriched on the sides by alternate festoons of drapery and flowers (Fig. 106).

The DINING-ROOM ceiling has a plain field, surrounded by a moulded leaf-enriched rib, and an outer wreath of flowers. The crest and coat of arms of Sir Ferdinando Gorges are modelled in subsidiary panels.

In the DRAWING-ROOM the ceiling is set out with a large lobed and shaped panel, containing in the centre a wreath of fruit and flowers (Fig. 104). In the outer panels are wreaths and crossed sprays of oak, and long panels of acanthus scrolls, in one of which *putti*, a stag, and terminal figures are vigorously modelled (Fig. 109); in another, English hunting-dogs.

There are also interesting ceilings in the GARDEN ROOM on the ground floor, and a small room on the first floor (Figs. 105 and 107).

BELTON HOUSE, LINCOLNSHIRE (*circa* 1686)

This house, begun in 1685, contains ceilings of very similar character to those at Melton Courtalle (dated 1687). The house, which was built by Sir John Brownlow,¹ third Baronet, was ready for occupation before 1688.

The CHAPEL ceiling centres in a large lobed and shaped panel enclosed in an enriched rib. The corner-spaces between the centre panel and its enclosing oblong are filled by wreaths of fruit and flowers flanked by acanthus scrolls. This rectangle is framed by four L-shaped panels in which *putti* play among foliate scrolls, and by four oblong panels decorated with winged cherub heads. In the gallery of the organ loft, the centre of the ceiling is occupied by an oblong panel with curved ends, which is framed by a broad border encircled with a stem of flowers and fruit about which tendrils and sprays are twined. At either end is a shaped panel incurved to correspond with the two curved ends of the centre panel, containing a cartouche, one bearing the arms of Sherard (an escutcheon within an orle of martlets) and the other the Brownlow arms.

The STAIRCASE HALL ceiling is of similar date and character. In the L-shaped panels at the angles is the greyhound crest of the Brownlow family (Figs. 115, 116).

TRINITY COLLEGE, CAMBRIDGE (1686-87)

The ceiling of the LIBRARY STAIRCASE resembles in some details that of the staircase of Brickwall House, Sussex.

The four sloping moulded panels of this ceiling are decorated with ovals containing shields of arms and mantling, and flanked by flowering acanthus scrolls of delicate finish. Among the foliage are *putti*, birds, and hounds pursuing a stag. Within the oblong flat of the ceiling (which is framed in modillions) is an oval wreath of packed fruit and flowers, with cherub heads

¹ Who married Alice, daughter of Richard Sherard of Lophthorp, Lincolnshire.

filling the spandrels. In the Building Accounts, January 10, 1686, to December 29, 1687, payment is made to "Mr. Grove part of his debt for Plastering work, £100," and there is also an entry "For wine att the entertainment of Mr. Bancks and gifts to the London Plaisterers this and ye last yeare, 9s. 6d."¹ (Fig. 117.)

THE NEW RIVER COMPANY'S OFFICES BOARD-ROOM (*circa* 1690)

In the centre of this ceiling is an oval painting by Henry Cooke (1642-1700) of William III. in a cartouche, surrounded by winged figures bearing palms and a wreath of fruit and flowers painted in natural colours. The band, about 5 feet wide, enclosing this reaches to each corner, but is broken by a circular wreathed medallion at the centre of the two long scrolls, that to the east bearing the arms of Myddleton, that to the west, of the Company. The inner band, which is enriched with modelled acanthus leafage and birds, contains in the angles cartouches modelled in relief with a swan and a dolphin alternately, and also two circular medallions containing Tritons. In the inner band are panels of sea deities and Tritons; also bas-reliefs of buildings and forts. It has been suggested that the latter represent a new line of fortifications thrown up to resist a threatened invasion of London in 1689. In an outer band of ornament upon three sides of the ceiling are small landscape panels.²

The landscape side panels in low relief resemble the treatment of the cove at Denham. The modelling of the ornament is not brought to such a fine degree of finish as in many contemporary examples (Fig. 123).

DENHAM PLACE, BUCKINGHAMSHIRE (*circa* 1693)

In this house the finest ceiling, that of the DRAWING-ROOM, is of the same date (1693) as the Tapestry Room. The flat is divided into a large central rectangle with curved centre to each side and subsidiary panels. In the centre is grouped a large trophy of musical instruments, including a violin, harp, pipe, and flageolet; while in the surrounding compartment are set cornucopias, and four fan-shaped bas-reliefs at the angles (representing the partridge, woodcock, pheasant, and pigeon). In the outer corners of the ceilings are medallions of the Seasons. Round the cove is modelled in relief a panorama

¹ Willis and Clark, *Architectural History of Cambridge*, vol. ii. p. 540.

² T. F. Green, "New River Company's Offices," Banister Fletcher Bursary 1901 (MS. in the Library of the Architectural Association, Bedford Square).

of country sport and landscape, fox-hunting, fishing, otter-hunting, pigeon-shooting, deer-hunting, and rabbiting. This continuous scene is interrupted by two escutcheons, one containing the crest of the Hill family, and the other the shield of arms of Hill impaling Lockey (Fig. 122).

In the TAPESTRY ROOM (dated 1693), a Cupid among the clouds is modelled in the centre compartment of the ceiling, which is set out in a centre and subsidiary panels. The wide frieze is modelled with houses and landscapes, and the space over the chimney-breast with Cupid beating a tortoise, all these being painted in bright colours.



FIG. 79.—DESIGN FOR "HIS MAJESTY'S PRESENCE AT GREENWICH" (dated 1666).
By John Webb.

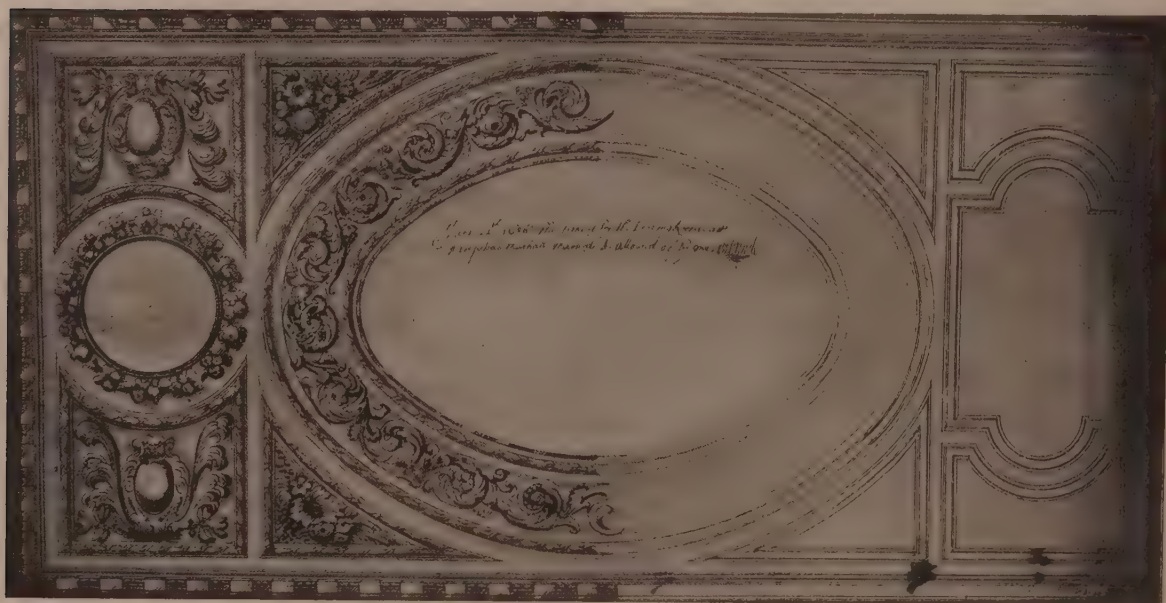


FIG. 80.—DESIGN FOR A CEILING AT HAMPSTEAD MARSHALL, APPROVED BY WYNDE
(dated 1686).



FIG. 81.—DESIGN BY EDWARD GOUGE FOR THE STAIRCASE CEILING, COOMBE ABBEY (dated 1678).



FIG. 82.—DESIGN FOR A ROOM AT COOMBE ABBEY, PROBABLY BY EDWARD GOUGE (dated 1685).



FIG. 83.—PORTION OF A CEILING IN A HOUSE IN HIGH STREET,
GUILDFORD (*circa* 1665).



FIG. 84.—CEILING OF THE QUEEN'S CLOSET, HAM HOUSE,
SURREY (*circa* 1675).

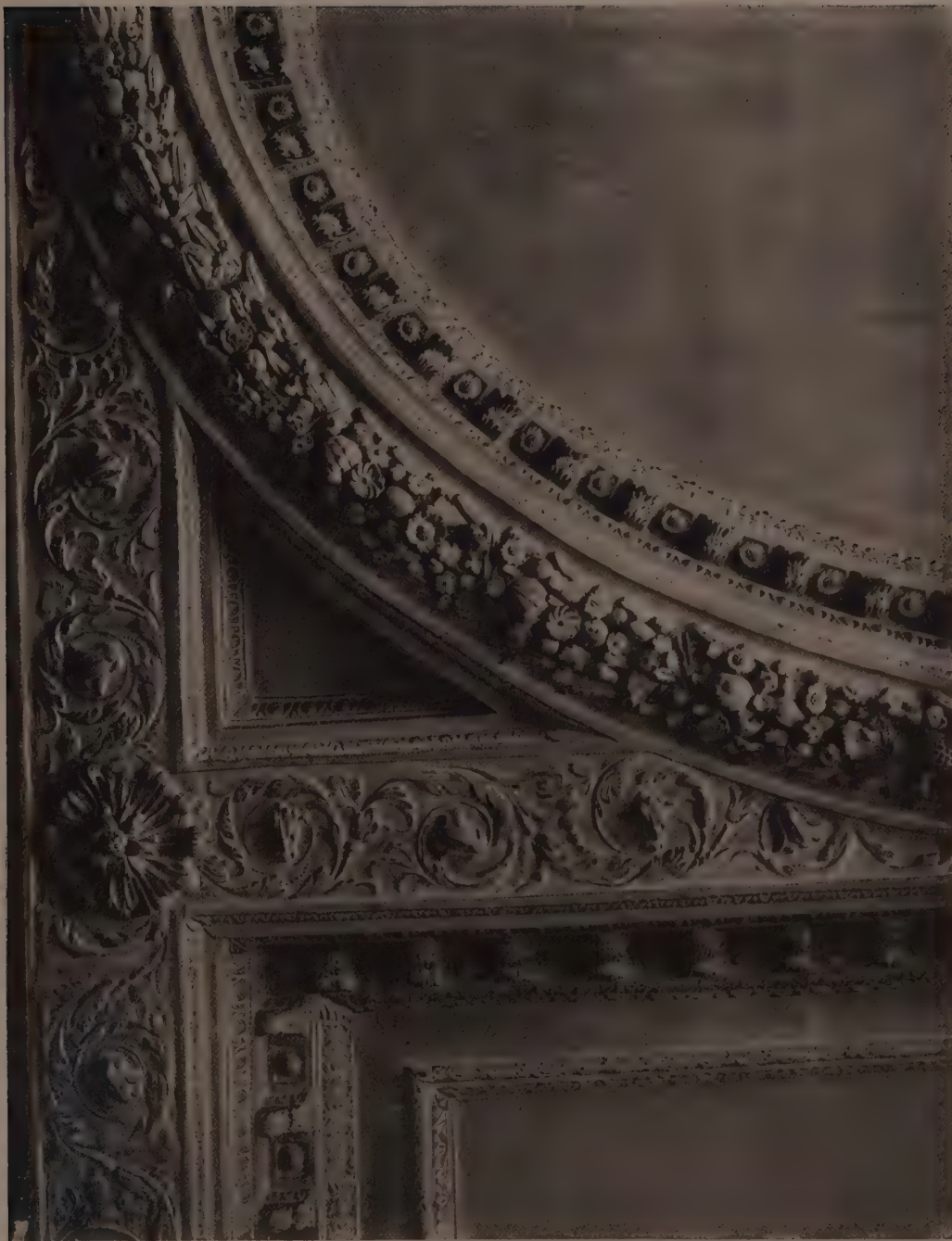


FIG. 85.—DETAIL OF THE STAIRCASE-LANDING CEILING, ASHBURNHAM HOUSE,
WESTMINSTER (*circa* 1662).



FIG. 86.—CEILING OF DRAWING-ROOM, ASTLEY HALL, LANCASHIRE (*circa* 1666).

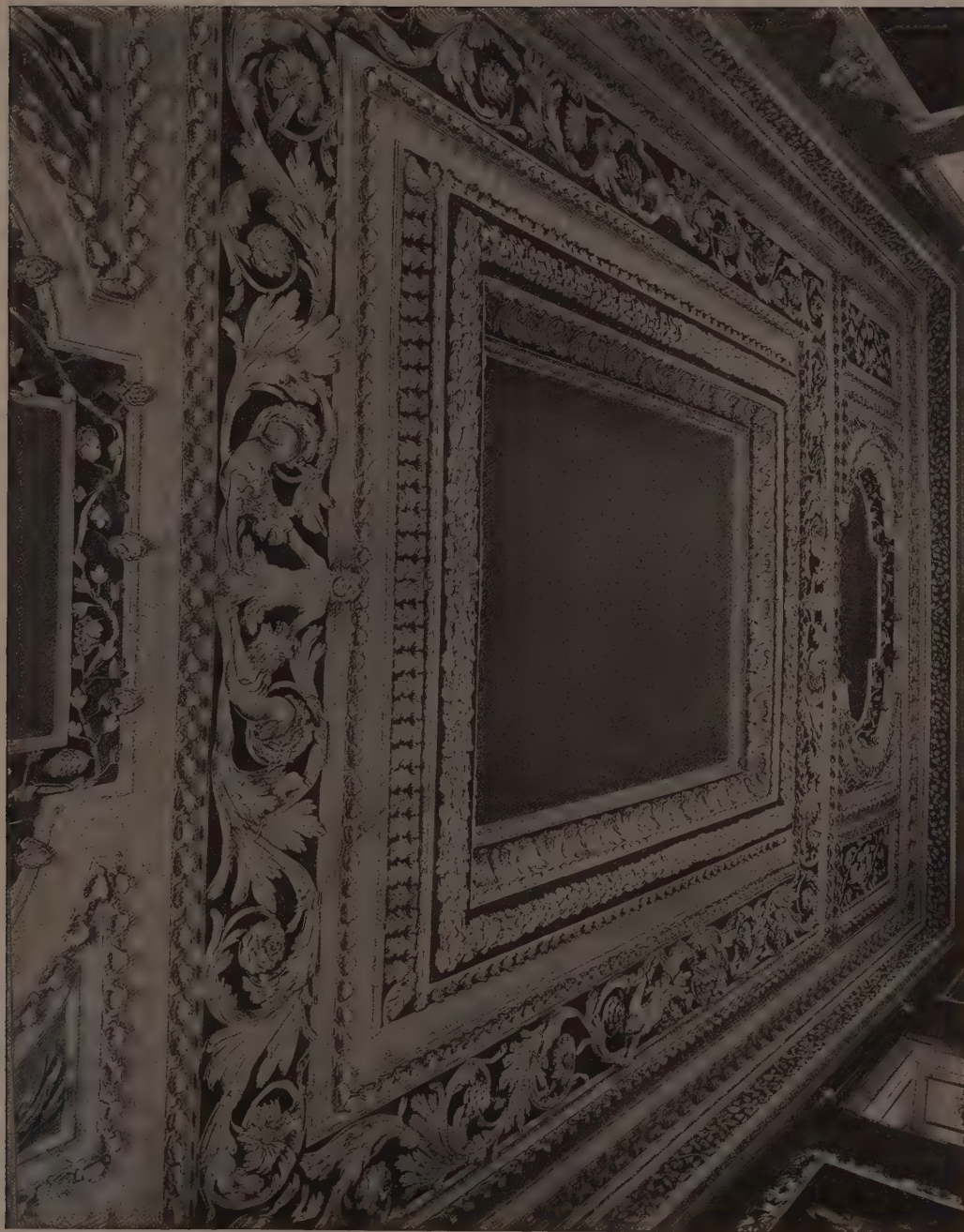


FIG. 87.—PORTION OF FIFTH ROOM (DRAWING-ROOM) CEILING AT HOLYROOD PALACE (1674-1679).



FIG. 88.—CEILING OF THE PRINCE CONSORT'S ROOM AT HOLYROOD PALACE (1674-1679).



FIG. 89.—CEILING OF THE MORNING DRAWING-ROOM AT HOLYROOD PALACE (1674-1679).



FIG. 90.—DETAIL OF THE FOURTH ROOM, HOLYROOD (1674-1679).



FIG. 91.—DETAIL OF THE MORNING DRAWING-ROOM CEILING,
HOLYROOD PALACE (1674-1679).



FIG. 92.—PANEL AND DETAIL OF MOULDINGS IN THE FOURTH ROOM,
HOLYROOD PALACE (1674-1679).



FIG. 93.—DETAIL OF STAIRCASE HALL, ACKLAM HALL, YORKSHIRE (*circa* 1683).



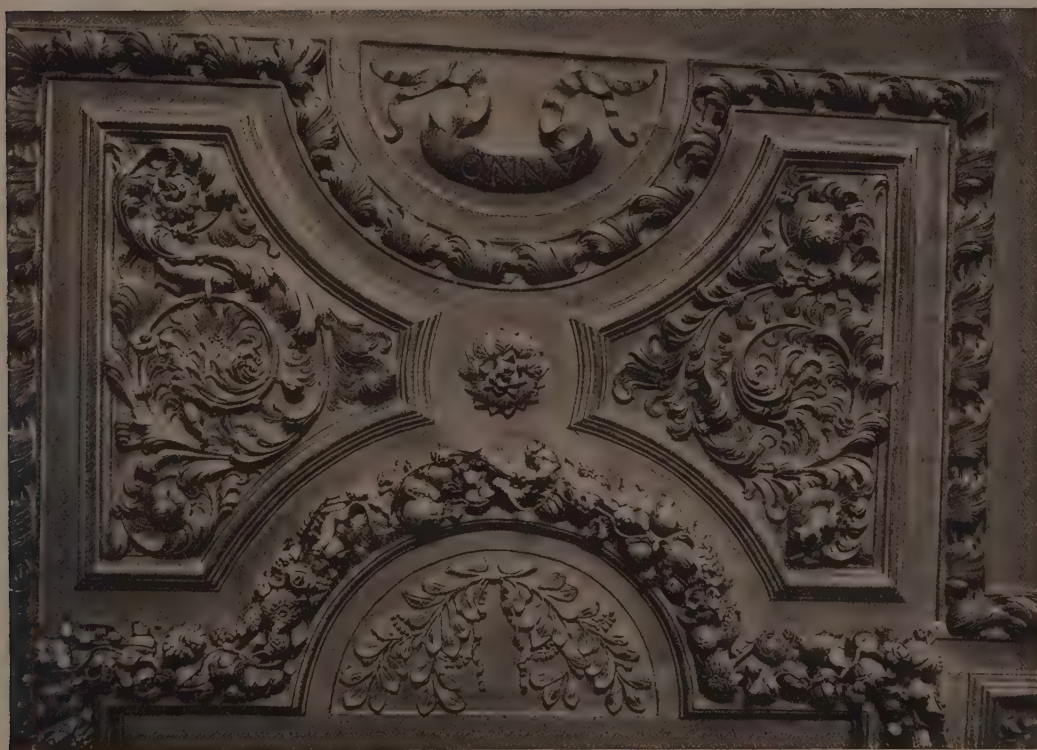
FIG. 94.—CEILING OF STAIRCASE HALL, ACKLAM HALL, YORKSHIRE (*circa* 1683).



FIG. 95.—PORTION OF CEILING, THE BOUDOIR, ACKLAM HALL, YORKSHIRE (*circa* 1683).



FIG. 96.—THE CEILING OF THE DINING-ROOM, DUNSTER CASTLE, SOMERSET (*dated 1681*).



FIGS. 97 AND 98.—DETAILS OF DINING-ROOM CEILING, DUNSTER CASTLE (*dated 1681*).

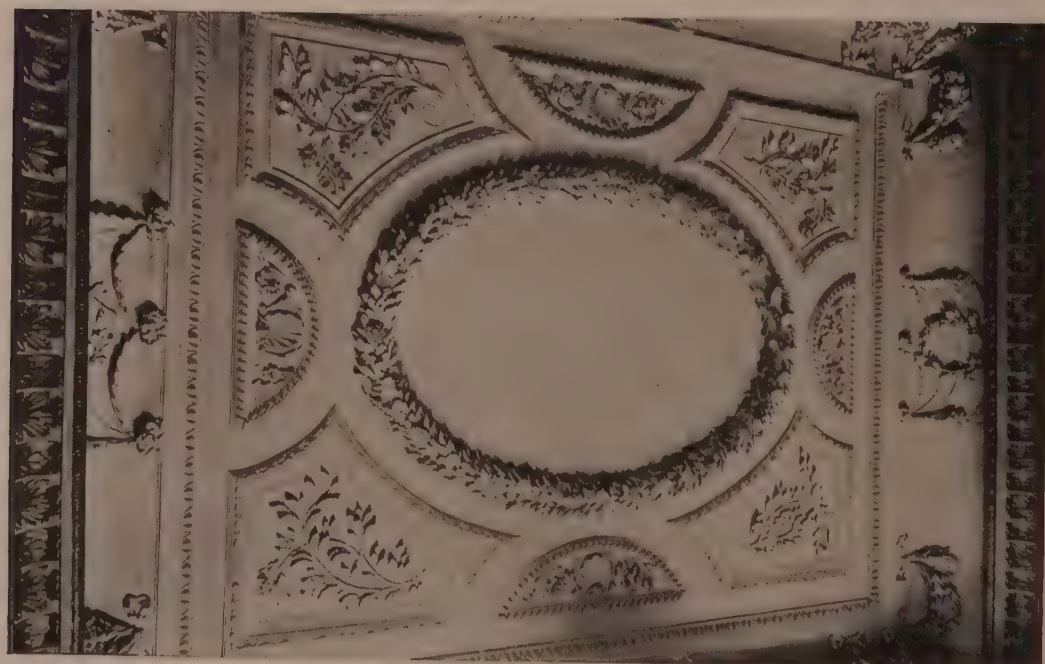


FIG. 99.—CEILING OF THE YELLOW DRESSING-
ROOM, HOLME LACY (*circa* 1680.)



FIG. 100.—CEILING OF KINGSLEY ROOM, ROYAL HOTEL,
BIDEFORD (*circa* 1680.)



FIG. 101.—PORTION OF CEILING, THE JAPANESE ROOM,
WESTWOOD PARK, WORCESTERSHIRE (1680-1690).



FIG. 102.—DETAIL OF THE CEILING, THE WHITE ROOM,
WESTWOOD PARK, WORCESTERSHIRE (1680-1690).

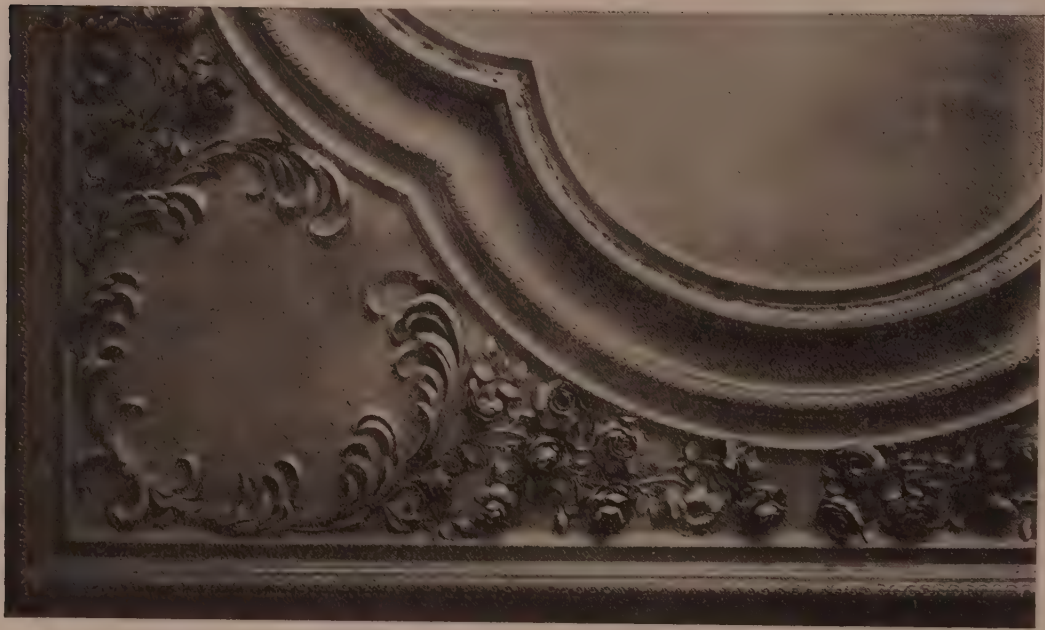


FIG. 103.—CEILING OF THE WEST ROOM,
EYE MANOR (1680-1690).



FIG. 104.—DRAWING-ROOM CEILING (CENTRE SECTION),
EYE MANOR (1680-1690).

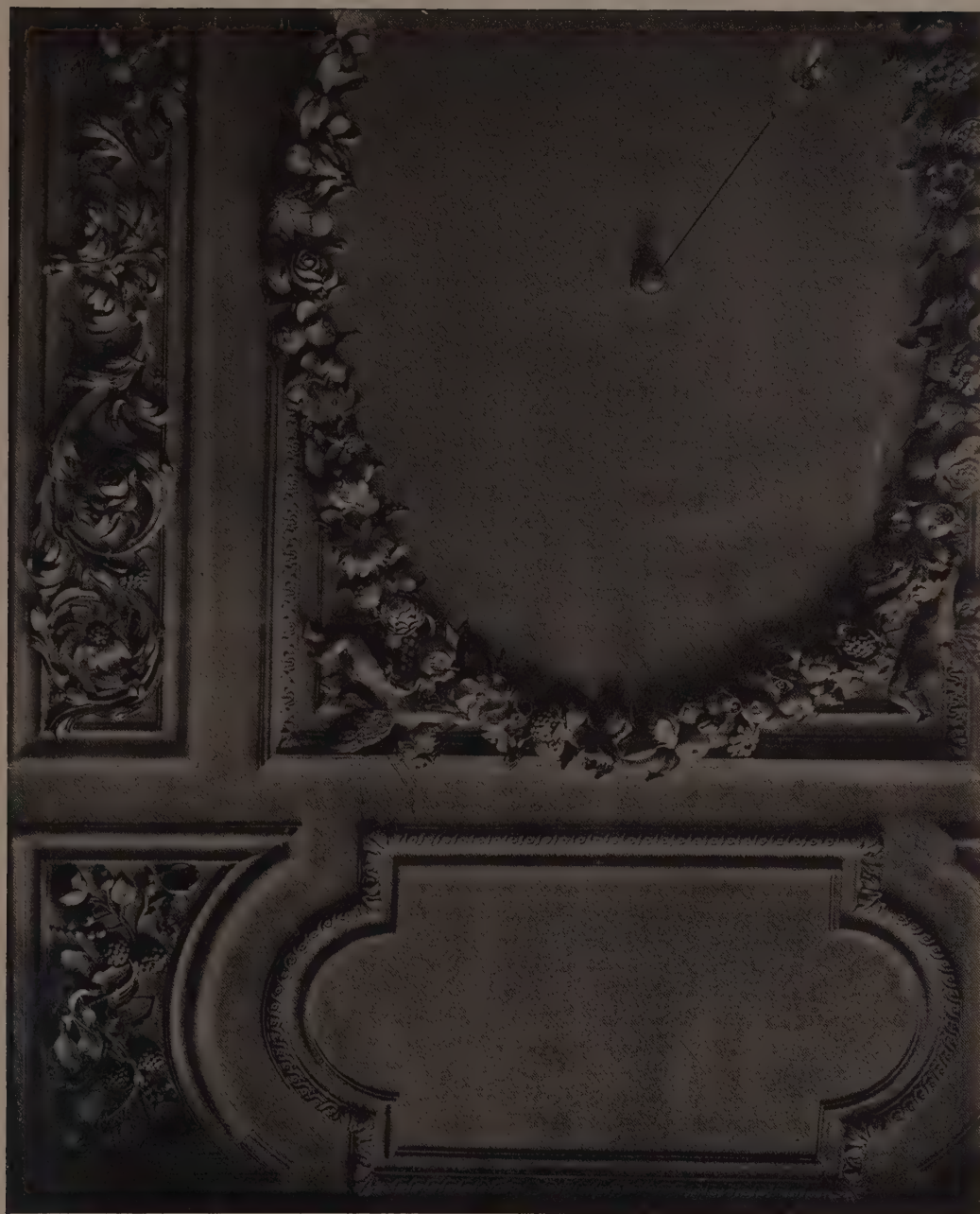


FIG. 105.—PORTION OF CEILING, FIRST FLOOR, EYE MANOR (1680-1690).



FIG. 106.—DETAIL OF HALL CEILING, EYE MANOR (1680-1690).



FIG. 107.—PORTION OF GARDEN ROOM CEILING, EYE MANOR (1680-1690).



FIG. 108.—DETAIL OF PANEL, HOLYROOD PALACE (1674-1679).

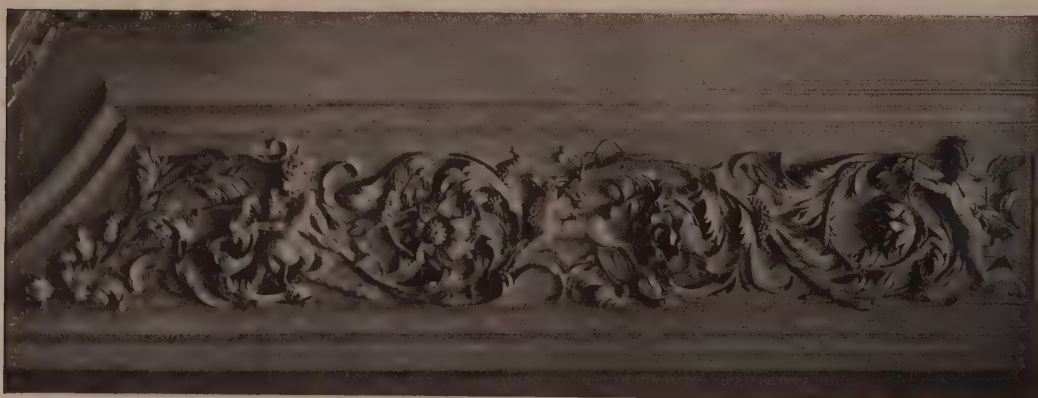


FIG. 109.—DRAWING-ROOM PANEL AT EYE MANOR (1680-1690).



FIG. 110.—EAST ROOM PANEL AT EYE MANOR (1680-1690).



FIG. 111.—CEILING FROM COOMBE ABBEY, WARWICKSHIRE (*circa* 1685).
By Edward Gouge.

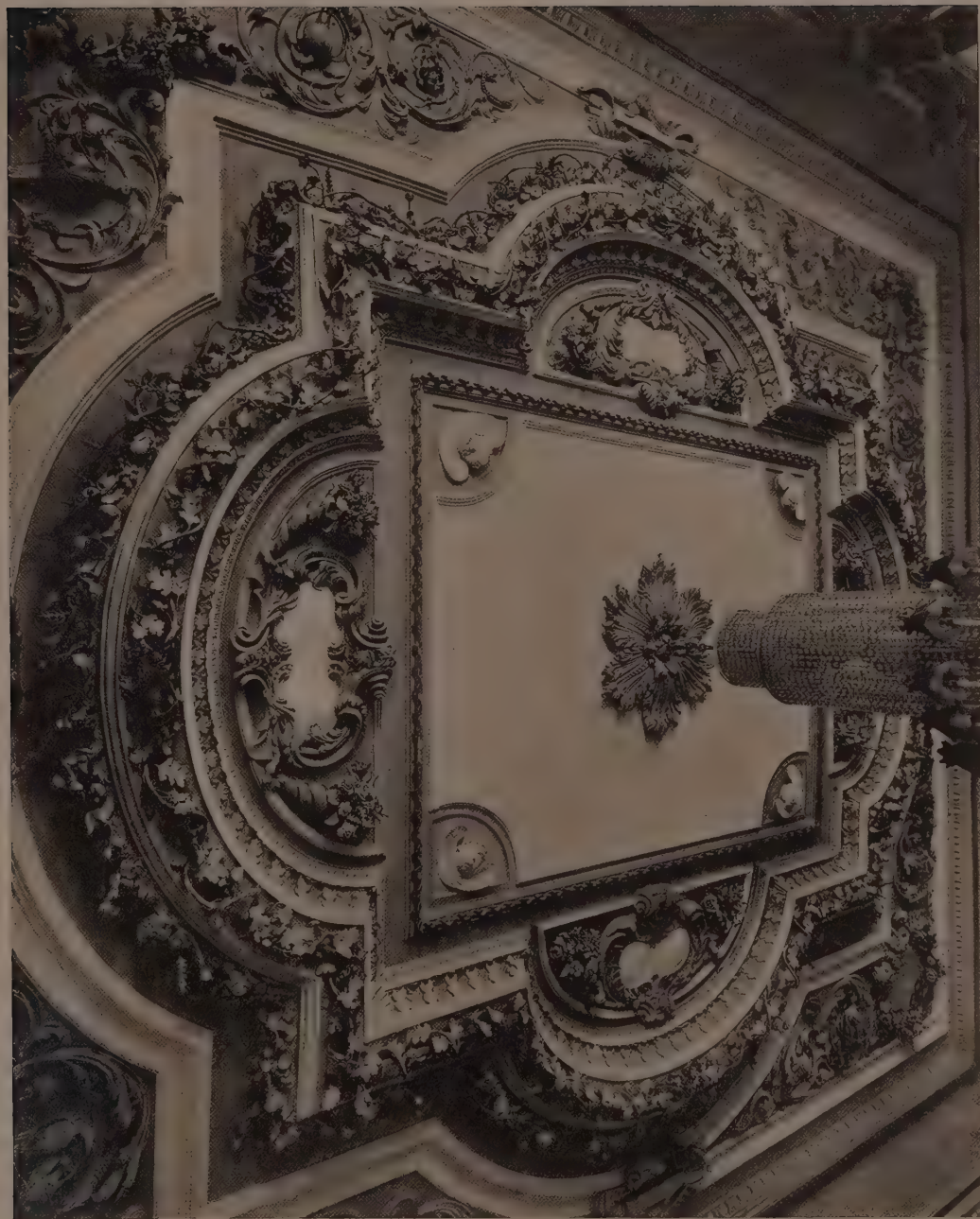
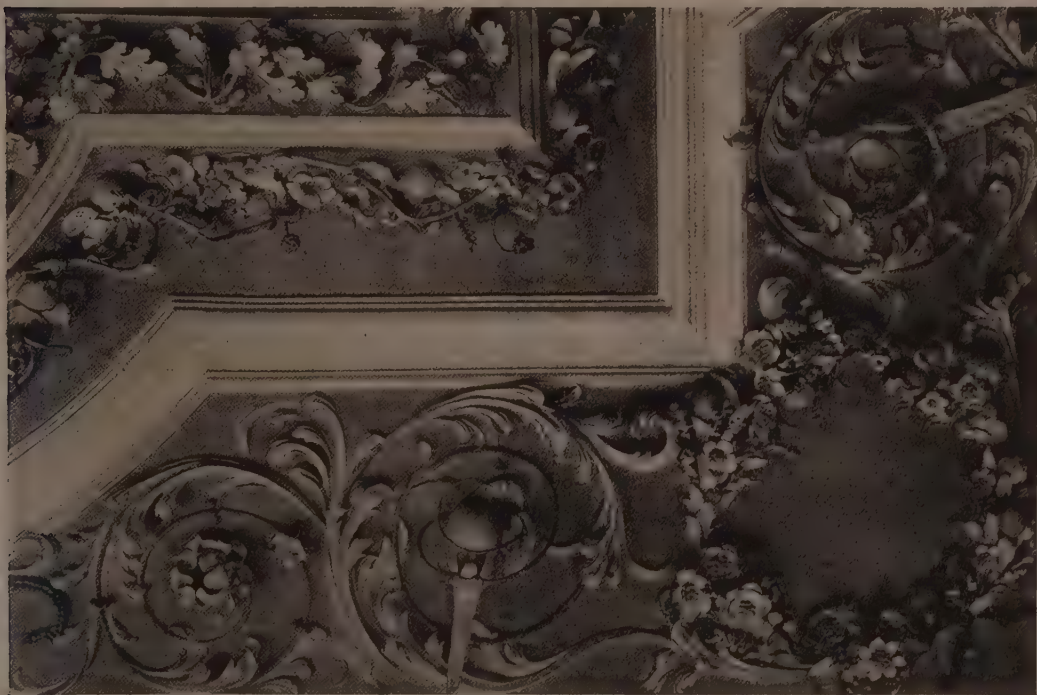


FIG. 112.—DRAWING-ROOM CEILING, BRICKWALL HOUSE, SUSSEX (*circa* 1685).



FIGS. 113 AND 114.—DETAILS OF DRAWING-ROOM CEILING, BRICKWALL HOUSE,
SUSSEX (*circa* 1685).

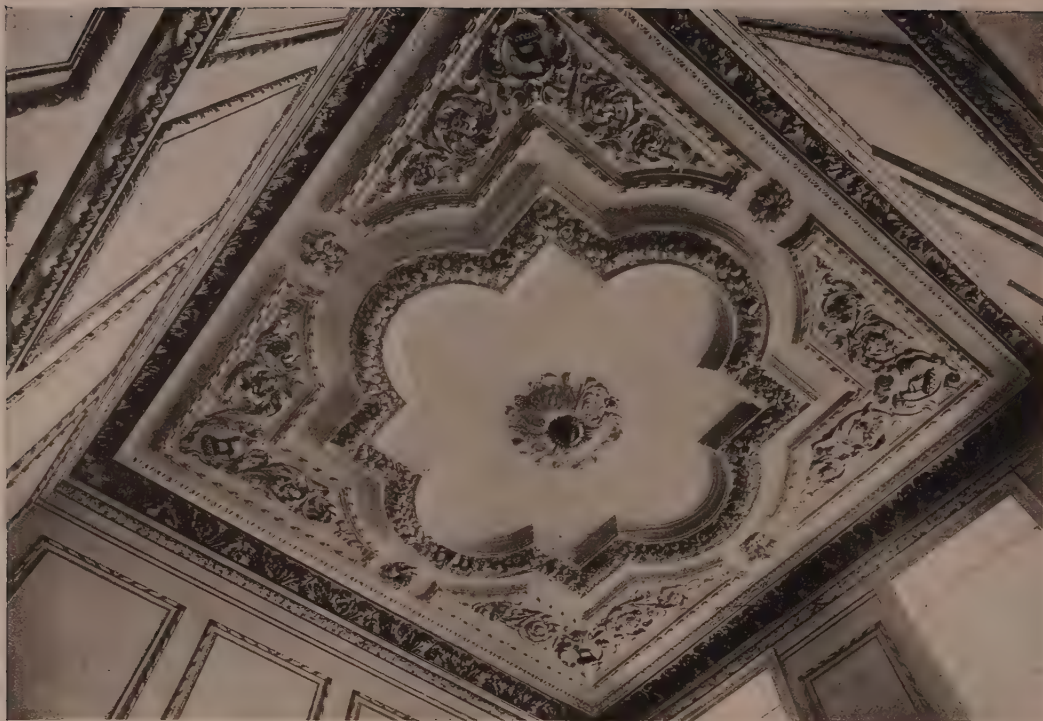


FIG. 115.—STAIRCASE HALL CEILING, BELTON HOUSE, LINCOLNSHIRE (*circa* 1686.)



FIG. 116.—DETAIL OF STAIRCASE HALL CEILING, BELTON HOUSE (*circa* 1686.)



FIG. 117.—PORTION OF STAIRCASE CEILING, TRINITY COLLEGE LIBRARY, CAMBRIDGE (1686-1687).
By John Grove.

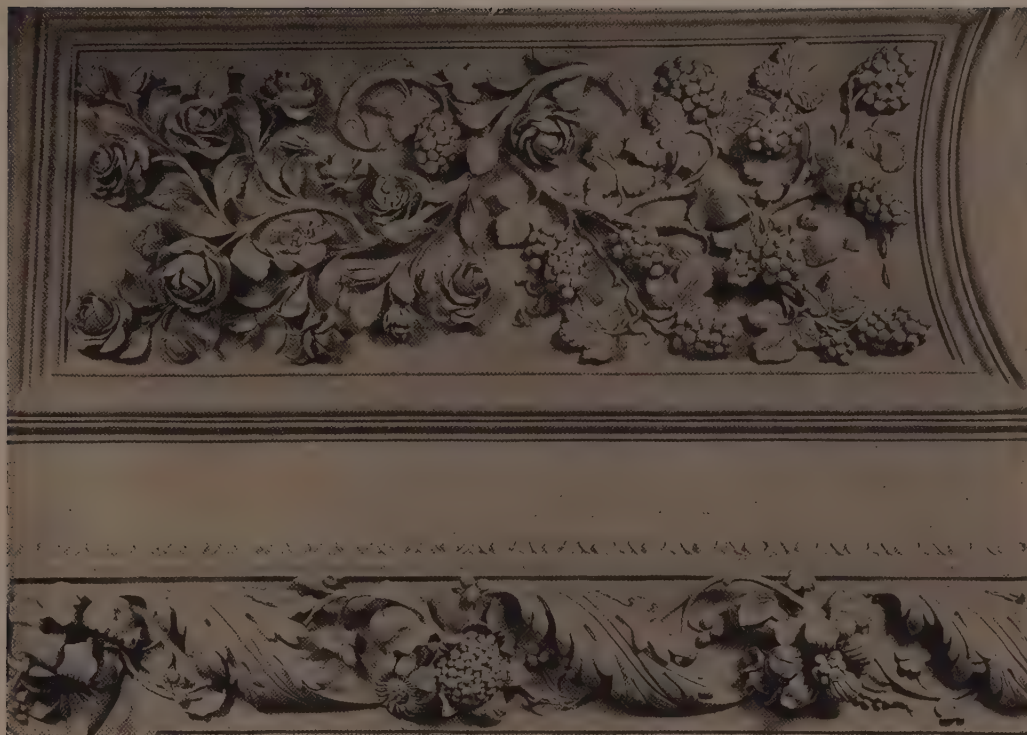


FIG. 118.—DETAILS OF DRAWING-ROOM CEILING, MELTON CONSTABLE;
NORFOLK (1687).



FIG. 119.—PANEL OF DRAWING-ROOM CEILING, MELTON CONSTABLE (1687).



FIGS. 120 AND 121.—PORTIONS OF A CEILING IN HIGH STREET, EXETER (*dated 1695*).



FIG. 122.—DETAIL OF DRAWING-ROOM CEILING, DENHAM PLACE, BUCKS (*circa* 1693).



FIG. 123.—DETAIL OF CEILING, NEW RIVER COMPANY'S OFFICE (*circa* 1690).



FIGS. 124 AND 125.—TWO MEDALLIONS FROM THE NEW RIVER COMPANY'S OFFICE (*circa* 1690).

CHAPTER IV

THE EARLY FRENCH INFLUENCE AND THE PALLADIAN SCHOOL

AFTER the decay in the English production of modelled plaster so deplored by Edward Gouge, and the definite break in its record, the legend of Italian craftsmanship which so obstinately clings to any English plasterwork really finds justification. But the Italians brought with them the stock-in-trade of French ornamental detail.

During the early eighteenth century a simplified French style was general. Upon the walls, raised plaster panels with ornamental heads and bases appear, as in the staircase at Warbrook (1726). In the ceiling, the ornament was often restricted to a broad margin, usually with rounded or incurved angles. In the staircase hall of Lyme Park, built by Leoni in 1726, the ornament consists of cartouches, elaborate convolutions, large shells, and reserves filled with trellis grounds. But a group of Italian-trained architects of the early Georgian period, to whom Palladio's *Book of Architecture* was the canon, took refuge in the unassailable security of "the ancients," to whom Inigo Jones was added as of equal authority. Instructions to the young architect were given by Isaac Ware with no uncertain voice. He was to follow the "great and glorious remains we have of the antique, and to guide himself by no rules but those which can be either drawn from such examples or authorised and illustrated by them." Hence it was no less meritorious for Lord Burlington to have adopted a Roman ceiling at his Chiswick villa than to have designed a new one. Setting the ancient thus at an unattainable altitude, all that Ware claims is that "we know how to copy them."¹

During this period in which Italian influence was on the ascendant, stuccoed walls became the rule in great houses. The designs were repetitions of classic enrichments. "There are different ways" (in Gibbs's words) "of adorning ceilings. I have given here three different ways: one with large square panels, another with large octagon panels and squares, a third with large octagons and rhombs, all with roses in the middle of their panels and bordered with fret and guilochis." At one house, Holkham, Roman friezes were reproduced which were carried out by the firm of Clark of Westminster,

¹ *Complete Body of Architecture* (1756), p. 485.

who "with great accuracy followed the antique manner."¹ Certain English ceilings set up in the middle years of the seventeenth century were reproduced in their entirety in the reign of George II.; and at Houghton, where the "ingenious" Italian stucco workers decorated the Stone Hall, the ceiling of the drawing-room was copied from one in the old house built by Sir Edward, grandfather of Sir Robert Walpole.

Much of the ornament was wrought by Italian *stuccatore* who combined a clever competence in figure-modelling with detail of undistinguished character. A group of *stuccatore* introduced decoration in which figure subjects in bas-relief form the centres of interest upon both walls and ceiling, while the surrounding ornament which was entirely cast was based upon contemporary French fashion. The architect Gibbs speaks of two of them, Artari and Bagutti, as "the best fretworkers that ever came to England." Bagutti was responsible for the stucco work of the Mereworth Rotunda,² which was finished by 1725, for the vast palace of Canons,³ and for a ceiling at Cassiobury "representing Flora and other figures and boys in alto rilievo supporting festoons."⁴ Albert Artari, "gentleman plasterer," whose name is coupled by Gibbs with Bagutti's, was at work at Houghton⁵ (Fig. 137), at Sutton Scarsdale,⁶ in the Radcliffe Library, of which the first stone was laid in 1737, and at Ditchley, not many miles from Oxford. Francis Vessali (or Vossali), who shared the stucco work at Ditchley with an Italian named Serena, whose name does not elsewhere appear, was at work at Hagley after 1754. The stucco work of the same *genre* at Easton Neston, the saloon at Stoneleigh Abbey (Fig. 138), and at Honington, has not been assigned to any member of this Italian group.

The brothers Franchini, Italians who were employed on St. Mary's Chapel in Queen's Square, Bath, were probably the authors of the decoration of No. 15 Queen's Square (Fig. 130), where the elder Wood was living in 1730; and of a considerable amount of decorative plasterwork in Ireland. At Cambo, in Northumberland, Sir Walter Blackett established a colony of Italian stucco workers between 1740 and 1742, who redecorated the walls of the principal living rooms at Wallington Hall. The figure subjects were usually in varied relief, melting almost imperceptibly into the background, but in

¹ M. Brettingham, *Plans, Elevations, and Sections of Holkham*, p. vi.

² "The ornaments are executed by Signor Bagutti, a most ingenious artist."—Colin Campbell, *Vitruvius Britannicus*.

³ "The Plastering and gilding is done by the famous Pergotti, an Italian said to be the first Artist in those particular works in England."—Defoe, *Tour throughout Great Britain* (1725). The house was demolished in the eighteenth century.

⁴ Walpole, *Anecdotes of Painting in England*.

⁵ At Houghton, "the ceiling and the frieze of boys are by Artari."

⁶ In 1724.

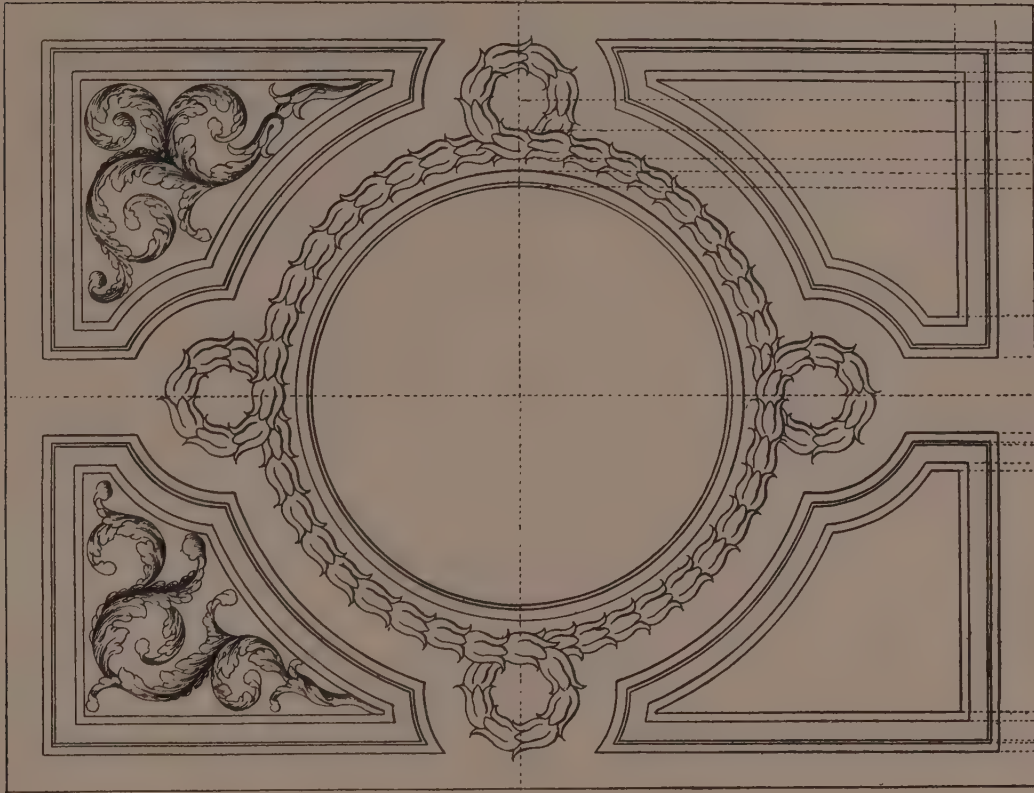


FIG. 126.—DESIGN FOR A CEILING (1739).

By Batty Langley.

the two-storeyed halls at Houghton, and in a room at Moor Park, the *putti* are modelled almost in the round. The ornamental detail of this school is composite; favourite motifs are a long drop of fruit and flowers, and a festoon suspended from a lion's mask.

During this period the walls were invaded by stucco. The treatment of plastered walls with an entablature and recessed panels above the dado-rails appears in designs by Abraham Swan, who divides the walls into a system of wide and narrow panels, of which the dimensions were readily adapted to suit the particular room. The principal panels are often treated as an elaborate frame with enriched cresting. In pilaster panels and in blank interspaces a drop or long festoon is frequently found.¹

¹ "When the shape of the room and the necessary use of the principal panel in a side has occasioned there should be two very varied ones, nothing gives greater beauty than the dropping down each a long festoon."—*Complete Body of Architecture*, p. 476.

EXAMPLES

MOOR PARK, HERTFORDSHIRE (*circa* 1720)

In the HALL, a cube of about 40 feet, the main wall spaces are occupied by pictures in frames festooned by ornament. In pilaster panels are martial trophies in high relief, resting upon a console supported by a merboy. The design is entirely Italian in character.

In the WHITE DRAWING-ROOM, the flat of the ceiling has a figure subject in high relief, while in the wide cove the treatment of the *putti* supporting swags of vines is closely similar to the cove of *putti* and festoons in the Stone Hall at Houghton, which is by Artari. About the upper part of the cove are festoons of vine trails bound to corn sheaves (Figs. 127, 129).

MEREWORTH, KENT (*circa* 1725)

In this building the stucco work was carried out by Bagutti. In the circular-domed SALOON, the walls are decorated by long drops headed by a terminal figure, and centring in a medallion head. The dome is panelled with nearly square radiating panels, each rosetted. Four circular windows cutting into the dome have recessed sunk panels beneath them ornamented with swags.

BATH, NO. 15 QUEEN'S SQUARE (1728)

In the STAIRCASE HALL of this house (which was designed by the elder John Wood in 1728) the bas-relief figure treatment is characteristic of the Italian stucco workers of the early eighteenth century. Above the dado is a profusion of ornament, and in a central panel a clever perspective representation of St. Cecilia, framed in a decorated archway. The other large panels contain classical subjects.¹ The frieze consists of *putti* among flowering foliage. This is said to have been by the Franchini brothers, who carried out the plaster enrichments of St. Mary's Chapel (opened 1734), close by. John Wood (the elder) was living in 15 Queen's Square in 1730 (see Fig. 130)

BELCOMBE COURT, NEAR BATH (1734)

In the octagonal anteroom on the ground floor, the coved ceiling has a central octagon decorated with a stucco figure composition in bas-relief

¹ The Contest of Apollo and Marsyas, the Flaying of Marsyas.

in the Italian manner, perhaps by the brothers Franchini, who are said to have been employed by the elder John Wood at his house in Queen's Square. The stucco work was, Wood writes, "performed by a workman of great skill in his profession." The cove of the ceiling is festooned with flower and fruit swags.

DRUM, MIDLOTHIAN (*circa* 1734)

In the DRAWING-ROOM a deep cove, ornamented with large scrolls, supports an oblong divided into three square compartments by beams decorated on the soffit. In the centre compartment is an octagonal panel of Juno and Jupiter in bas-relief.

Over the chimney-breast is a bas-relief of Neptune accompanied by a triton and sea-horses, framed and surmounted by a mask and drapery swags in the Dutch manner. In the DINING-ROOM is also profuse stucco decoration of the same date. The cove is chequered with diamond-shaped rosettes, with cartouches at the centres of the sides and ends. The ceiling has one large enriched and moulded panel with semicircular corners containing rosettes and a panel formed of lesser mouldings inside the larger panel. At one end of the room is a service recess (divided from the main room by three arches), with a panelled ceiling having a rosette in each panel.

HOLKHAM, NORFOLK (*circa* 1734-45) (Figs. 132-135)

In the GREAT HALL, built on the plan of a Roman basilica, the flat of the ceiling is adapted from a design by Inigo Jones, the frieze of festoons looped over bucranes and held up by *putti*, from that of the Temple of Fortuna Virilis at Rome (of which the measured drawings by Antoine Desgodetz was followed, from the *Edifices Antiques de Rome* (1682)). The deep cove is coffered.

THE SALOON.¹—The room has an enriched and modillioned cornice and rich frieze. At the top of the deep cove, which is coffered with diminishing octagons, is an enriched moulded rib, enclosing the flat which is set out in a series of octagonal and hexagonal panels. The frieze and the octagon panels in the cove are taken from Desgodetz.

The stucco work was the work of Thomas Clark of Westminster, who "with great accuracy followed the antique manner."²

¹ 28 feet by 40 feet by 32 feet high.

² Brettingham, *Plans, Elevations, etc., of Holkham* (1773), p. 6.

RAYNHAM, DECORATIONS BY KENT AT (*circa* 1734)

In the HALL, which approximates to the favourite Palladian double cube,¹ the centre and two octagonal panels of the flat ceiling are surrounded by heavy enriched and modillioned ribs, which are connected, while the smaller subsidiary panels filling the remainder of the area are occupied by scrolls and by masks flanked by short scrolls very characteristic of Kent's design, and are framed in ribs of less projection enriched by frets. As filling of the centre panel the arms and supporters of Charles II., Lord Townshend with the Garter,² are prominent, modelled in high relief. The ornamental detail is throughout of French character (Fig. 131).

¹ 24 feet 9 inches by 48 feet 3 inches.

² Lord Townshend (1674-1738) received the Garter in 1724.



FIG. 127.—CENTRE OF CEILING, THE WHITE DRAWING-ROOM, MOOR PARK, HERTS (*circa* 1720).



FIG. 128.—CEILING OF A ROOM AT BOREHAM HOUSE, ESSEX (*circa* 1728).



FIG. 129.—DETAIL OF COVE, THE WHITE DRAWING-ROOM, MOOR PARK, HERTS
(*circa* 1720).

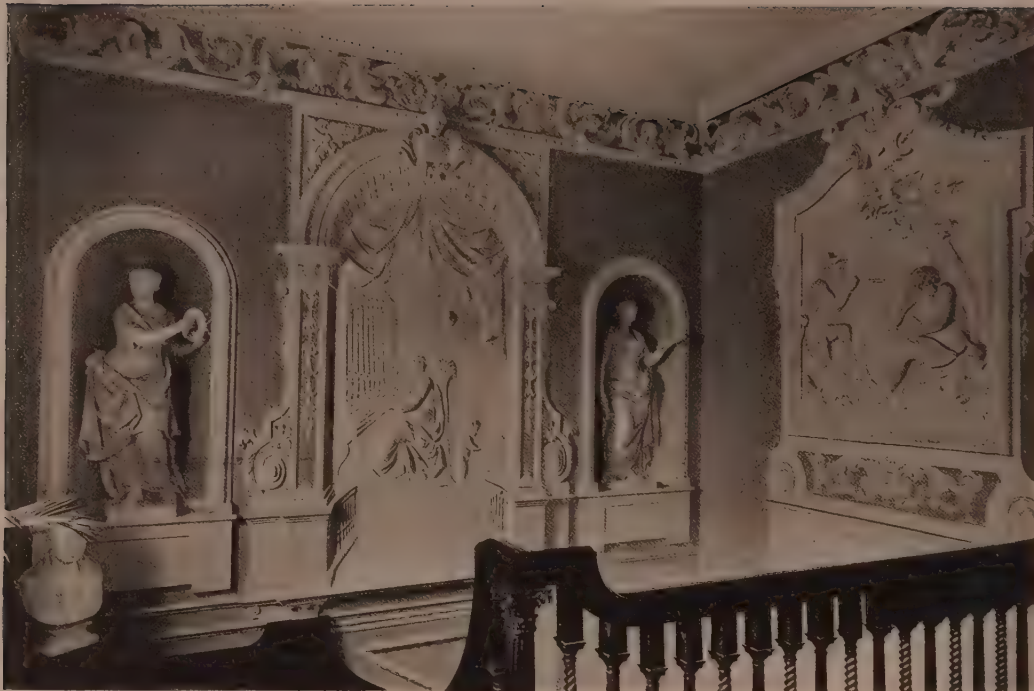


FIG. 130.—UPPER STOREY OF STAIRCASE HALL, No. 15 QUEEN'S SQUARE, BATH
(*circa* 1728).



FIG. 131.—DETAIL OF HALL CEILING, RAYNHAM, NORFOLK (*circa* 1734).



FIG. 132.—CEILING AT HOLKHAM HALL (*circa* 1734).

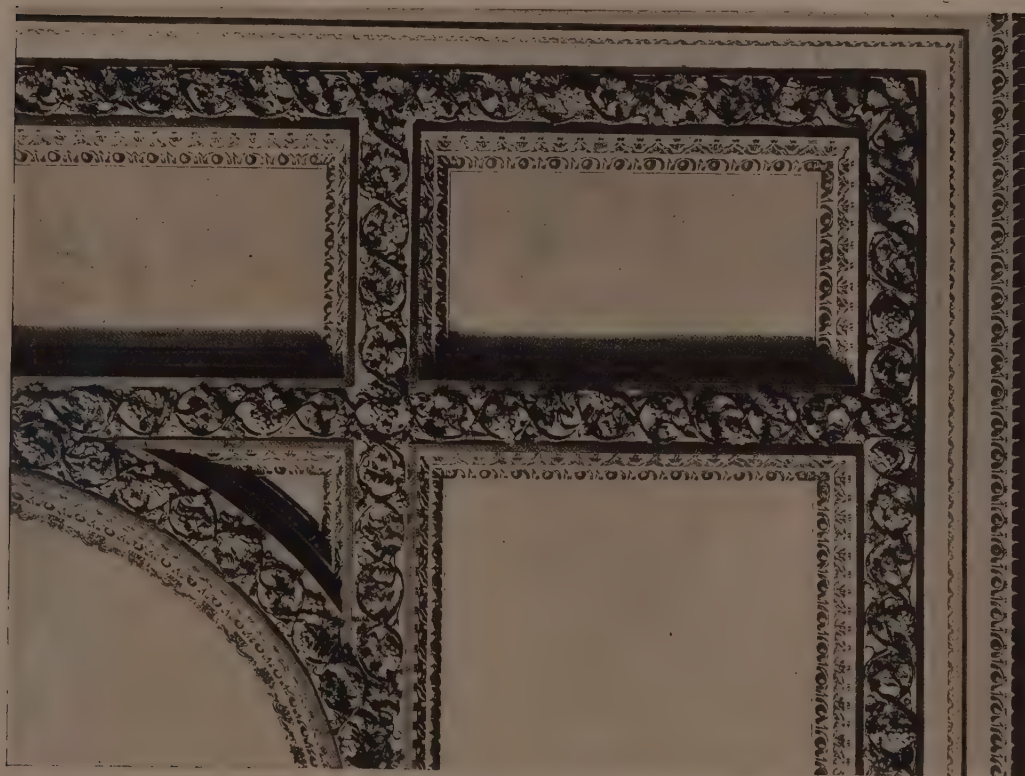


FIG. 133.—DETAIL OF CEILING AT HOLKHAM (*circa* 1734).



FIG. 134.—ENTABLATURE OF DRAWING-ROOM AT HOLKHAM (*circa* 1735-1745).
Taken from the frieze of the Portico of the Temple of Antoninus and Faustina at Rome.

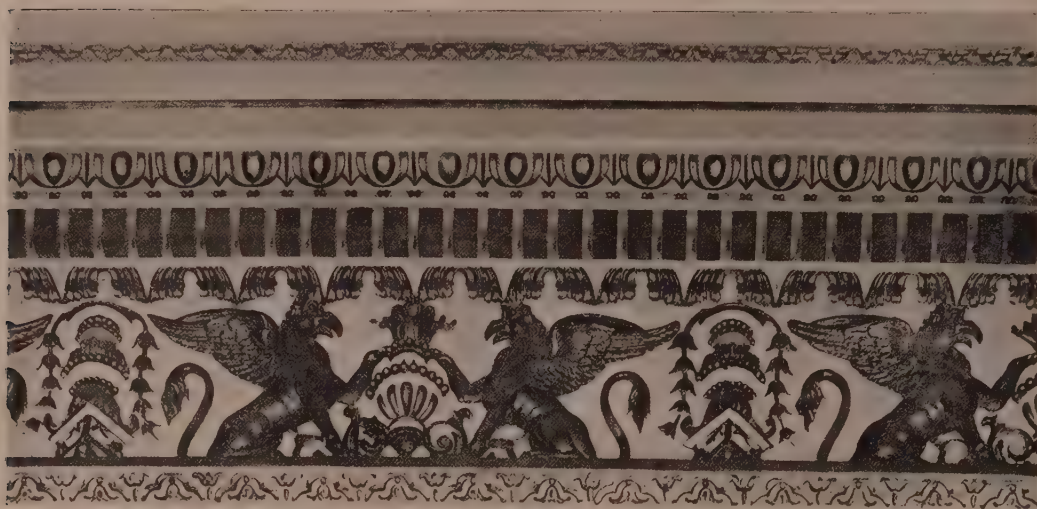


FIG. 135.—ENTABLATURE OF A ROOM AT HOLKHAM (*circa* 1735-1745).



FIG. 136.—FRIEZE FROM DESGODETZ, *EDIFICES ANTIQUES DE ROME* (1682).

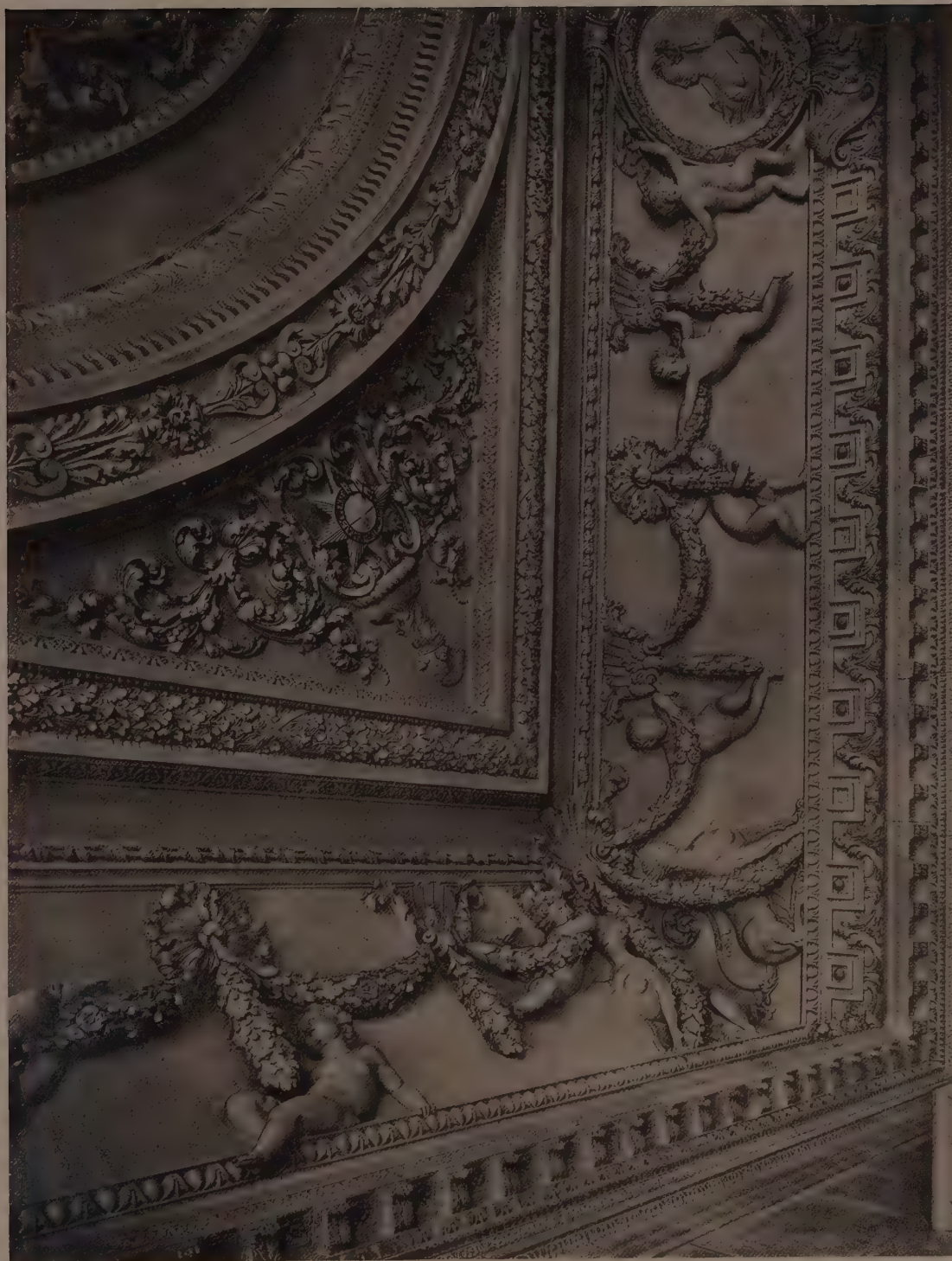


FIG. 137.—DETAIL OF CEILING, THE STONE HALL, HOUGHTON, NORFOLK.
DESIGNED BY W. KENT AND EXECUTED BY ARTARI (*circa* 1735).



FIG. 138 THE GREAT DRAWING-ROOM, STONELEIGH ABBEY, WARWICKSHIRE.
The subjects of the ceiling centre, the medallions, and panel over the chimneypiece,
the story of Hercules.

CHAPTER V

THE MID-EIGHTEENTH CENTURY FRENCH INFLUENCE (ROCOCO). THE INTRODUCTION OF PAPIER-MÂCHÉ

A FRENCHWOMAN, travelling in England in the middle years of the eighteenth century, speaks of the "superiority of French art, which the English imitate, as all nations of Europe, to their destruction";¹ and her criticism holds good of the second quarter of the century, when the introduction of the rococo ornament and of the French papier-mâché overwhelmed the art and technique of the English plasterers.

The penetration of the rococo, a style embodied in France in the light and inventive elegance of the Régence and Louis XV., can be traced in the restlessness extravagance which first appear in alliance with Palladian ornament. The earliest designs in this manner published in England are those of an Italian, Gaetano Brunetti, who in 1736 brought out sixty different sorts of ornaments "very useful to painters, sculptors, stone-carvers, wood-carvers, and silversmiths," in which shells, flowers, broken scrolls, and cartouches twisted on their axes are intermingled. Plates showing stucco work in the rococo style are included in the architectural handbooks of the middle years of the eighteenth century, from Ware's *Complete Body of Architecture*,² to Halfpenny's *Modern Builder's Assistant*.³ The "French crooked figures" are consistently condemned by Ware as frivolous, "as unmeaning ornament barely and nakedly scattered over the surface," but this is by no means an intransigent attitude. Compliance with the detested thing is maintained to be sometimes necessary, for "the owner of the house has an undoubted right to please himself."⁴ The architect, therefore, is not to refuse to meet French ornament, but to "receive it with discretion," blend it with other elements until it is reduced "to a more decent appearance."⁵ The effect of this taming and trimming of the wildness of the original style is not, however, happy.

¹ Madame du Bocage.

² 1756.

³ 1742.

⁴ *Complete Body of Architecture* (1756), pp. 545, 516, 501.

⁵ *Ibid.*, p. 521.

According to Mulvaney, the style introduced by Italian stucco modellers in the French manner, which was but indifferently understood in England at the time,¹ united cheapness to the charm of novelty; it thus became the prevailing taste and thereby "turned the painters out of doors." Names of certain Italian stucco workers—Catezzi, Philip Danielli, and Franconi—are mentioned as having worked in the County of Durham and in the castles of Bishop Auckland, Lumley, and Hutton, executed about 1760.² At Barnsley, the ceilings of an "elegant house in the parish" are stated in Rudder's *Gloucestershire* to be "by the best Italian Masters."³ The characteristic of the style is a capricious combination of flowers and leaves, pierced and convoluted shells and rockwork, stalactites, and short scrolls, which could be readily extended and adapted. These arched lines and tangled semicircles "for more than a quarter of a century drove out from the inside of our houses these serene and classic enrichments that the Palladian architects had introduced from Roman temples" and adopted from Inigo Jones.⁴ During the middle years of the eighteenth century long festoons of flowers, and trophies of musical instruments, the arts, sport, and rustic life, were a variant upon the rococo. A hexagonal room in a tower built on the Thames by the Duke of Marlborough was "adorned with festoons and flowers and fruit hanging down from them on each side of the doors and windows in stucco, painted in their natural colours."⁵ Some designs by the French engraver, François Vivarès, for trophies tied by a ribboned bow, dating from about 1748-65, resemble the plaster detail of this date. Trophies of musical instruments are recommended by Isaac Ware for their peculiar and graceful shape; the French horn, he adds, is naturally an agreeable object, and the flute and hautboy have "nothing inelegant."⁶ The lightest and freshest interpretation of the rococo manner in England is the decoration of the domed octagonal hall at Nuthall Temple, Nottinghamshire⁷ (Fig. 141), in which garlands of trophies in free and high relief are festooned from a cartouche, from which depend circular cast medallions of Æsop's Fables. A delicate scheme of decoration formerly at Beacon House, Painswick, shows this rococo ornament at its latest, and about to give way to the revived classic. In the centre oval is a large figure of Apollo in prominent relief, framed in a border and outer

¹ Mulvaney, *Life of Gandon* (1846), p. 266.

² Peter Nicholson's *Practical Builder*, vol. ii. (1848), p. 177.

³ Rudder, *Gloucestershire* (1779), p. 259.

⁴ "A ceiling stragled over with arched lines and twisted curves, with X and C's and tangled semicircles, may please the light eye of the French who seldom carry their observation farther than a casual glance."—*Complete Body of Architecture* (1756), p. 522.

⁵ 1754. Dr. Pococke, *Travels through England*.

⁶ *Complete Body of Architecture*, p. 528.

⁷ Circa 1757.

framing of scrollwork and festoons of flowers. The broad oval surround is decorated with pateras and trophies (one of which bears the date 1769) surrounded by trails of husks, while in the spandrels are set rococo cartouches extending in delicate scrollwork (Fig. 153).

In Dublin at the beginning of the great building period, the brothers Paul and Philip Franchini introduced the use of modelled stucco, and the craft was quickly taken up by Dublin artisans. In the style as expressed in Ireland distinctive features appear, such as birds in high relief, masonic symbols, and cornucopias. A fine example of this Irish plasterwork is No. 20 Lower Dominick Street, completed in 1755. Upon the walls and ceiling of the staircase hall is a system of acanthus scrolls, enlivened with crossed cornucopias and birds in high and delicate relief.¹ The ceilings of the ground floor rooms at Mespil House, Dublin (begun in 1751), which are most remarkable, resemble the stucco work of 20 Lower Dominick Street. The birds carrying garlands of flowers, which are introduced as subsidiary to the figure groups of Olympian deities, and the Seasons surrounded by modelled cloud-wreaths, are also in bold relief.

While the large figure subjects were modelled by the stucco workers, the repeating detail was cast in plaster. A substitute for plaster was papier-mâché or pulped paper.

The process of making papier-mâché, a French invention, is fully described in an eighteenth-century² encyclopædia. Papier-mâché, which was made in Paris before 1740, was shortly after that date introduced into England as a substitute for the ornamental portions which had hitherto been carried out in plaster. The trade was at first in French hands, and in 1749, Mrs. Delany³ bespeaks "a rose for the top of her Grace of Portland's dressing-room," from Mr. Dufour, "the famous man for paper ornaments." But a factory was also started in Edward Street, Cavendish Square, by a plasterer named Wilton,⁴ where "hundreds of people were for several years constantly employed" in this manufacture. It is reported by Nollekens that he employed French workpeople.⁵ Wilton's factory brought him in a vast increase of income, and he was able to rebuild his premises on the south-west corner of Hedge Lane, Charing Cross, at the same time enlarging "his workshops on the west side of Edward Street, Cavendish Square, where his ornamental works were carried on." Papier-mâché also served as a cheap substitute for carved wood, and Ware notices "this old deception of stamp paper

¹ *The Georgian Society*, vol. i. Plates XVI-XIX.

² Dossie, *Handmaid of the Arts*, vol. ii. p. 397.

³ *Life and Correspondence of Mrs. Delany* (1861), vol. ii. p. 532.

⁴ Father of Joseph Wilton the sculptor (born 1722).

⁵ J. T. Smith, *Nollekens and his Times*.

instead of carved wood" as coming up in his day "with all the rage of fashion."

At Wilton's factory, papier-mâché ornaments for chimneypieces and frames for looking-glasses were also made. The substitution of papier-mâché ornament destroyed what little quality was left in the art of the plasterer; the motifs were ordered from firms such as Wilton's, and tacked to walls or the ceiling by local workman. When Henry Fownes Luttrell was making alterations at Dunster Castle¹ between 1747 and 1774, he converted a large bedroom into a drawing-room, and ordered the ornaments for the ceiling from a firm of paperhangers, Spinnage & Crompton, in London. These ornaments were sent down to Dunster in 1758 in a box weighing only fifty pounds, and were put in position by local workmen. In 1761-62 this material is said to be in general use in London.²

EXAMPLES

DOWNTON HALL, SHROPSHIRE (*circa* 1738)

THE SALOON.—The ceiling centres in a large coffered oval, which encloses a rosette, and is framed by an oval rib entwined with vine trails. The fixed pictures on the walls are enriched with trophies of ornament; and oak leaf festoons are carried round the walls beneath the cornice. The pendants of flowers dropped from these festoons expand into groups of musical and artists' instruments, or trophies of game (Figs. 146 and 147).

WALLINGTON HALL, NORTHUMBERLAND (1740-42)

The walls and ceilings of the principal living-rooms are profusely decorated with light floral detail, and with bas-reliefs of classical and semi-classical figures. In the drawing-room the deep cove is enriched with leafy scrolls upon which winged sphinxes are perched, and with festoons of fruit and flowers. The flat is set out with a formal design centring in a rosetted circle. Stucco decoration is also carried on to the walls, where it frames oval recesses for china. The work was carried out by a colony of Italians established at Cambo by Sir Walter Blackett between 1740 and 1742.

¹ H. C. Maxwell-Lyte, *A History of Dunster*, vol. ii. p. 376.

² Count F. Kielmansegge, *Diary of a Journey to England* (1761-62) (Translated), p. 256.

TREASURER'S HOUSE, YORK (*circa* 1740)

This old ceiling crossed by two massive beams was adapted to the rococo style about 1740 by the addition of an oval rib. Both panels and soffit of the beams are flourished over with rococo ornament (Fig. 148).

CHESTERFIELD HOUSE, LONDON (*circa* 1747)

This house, built by Isaac Ware between 1747 and 1752, is a notable instance of elaborate rococo, a style commended by the owner, Lord Chesterfield, who in 1747 wrote that the house was to be "*finie à la Française avec force sculpture et dorures.*" The walls of the library are set with pictures in florid stucco frames. In 1747 Lord Chesterfield wrote that "the ceiling¹ is done, and most of the wainscot is up. The bookcases go no higher than the dressings of the doors, and my poets, which I hang over them, will be in stucco allegorical frames, painted white."

KIRTLINGTON PARK, OXFORDSHIRE (*circa* 1750)

THE LIBRARY.—In this ceiling, while the flat is divided by guilloched ribs into compartments, the deep cove is ornamented with fanciful rococo detail. Upon the upper portion of the walls hang medallions of Æsop's Fables in high relief, after the Francis Barlow engravings, surmounted by drapery festoons (Figs. 143, 144).

THE DRAWING-ROOM.—The ceiling and the walls are in a rich rococo style; upon the walls are set open drops consisting of wreaths and scrolls, surmounted by an eagle. The style of this stucco detail resembles that of the hall at Ragley. The work was probably carried out by the Oxford firm of Roberts.

RAGLEY HALL, WARWICKSHIRE (*circa* 1755)

THE HALL.—The flat of the ceiling and the panels of the walls are occupied by plaster trophies and elaborated cartouches. The date of the work is fixed by a reference in Doctor Pococke's *Travels through England* (September 28, 1756): "The hall," he writes, "is 67 feet long and 41 broad and 38 high, and has been just modell'd and embellished with ornaments of stucco."

¹ The present ceiling had the panels filled in with rococo plaster detail about 1890.

NUTHALL TEMPLE, NOTTINGHAMSHIRE (1757)

The plaster decoration and the domed octagonal hall in the centre of the house is, according to the county historian Thoroton, "a beautiful display of fancy work, and deserves the peculiar attention of the stranger." Each face of the base level of the hall is festooned with swags of flowers; the decoration of the level between the gallery and the coffered dome is, however, even richer. Eight large medallions of Æsop's Fables above an arched recess form the centre of a composition suspended by ribbons from an elaborate cartouche, to which are united festoons of very varied trophies symbolical of the arts, sports, philosophy, and music, delicately and realistically rendered (Fig. 141).

In no other instance in England does the rococo attain such delicate and extravagant lightness. The subjects of the medallions are taken from Æsop's Fables. The same Æsop medallions appear at Kirtlington, near Oxford; and at Heythrop the library (which is described as decorated by "the famous Roberts of Oxford") had "in the arches over the doorway Fables of Æsop, finely executed in stucco, with wreaths of vine leaves,"¹ a description which resembles the hall treatment at Nuthall Temple.

The owner, the Rev. R. Holden, has a rejected design² for the coffering of the dome, in which square lacunæ, or alternate square and oblong lacunæ, are figured; in the dome as carried out, there is a diaper of rosetted octagonal lacunæ.

ROYAL FORT, BRISTOL (1760)

This house was completed about 1760, the date which appears upon the vane of the stable cupola. The decorations are said to be by Patey (or Paty) of Bristol. Plaster is lavishly used in the hall and rooms of this house. In the ceilings the long-necked birds, so often introduced in contemporary ornament, are brought into relief by wiring the necks and thus allowing them to stand free of the ground.

In the STAIRCASE HALL the ceiling has a wreath of flowers from which radiate ribbons and foliate scrollwork, and a lamp or lantern centre of *putti* among rayed clouds. The walls are covered with naturalistic branching vine-trails, upon which are perched birds and squirrels. The same firm was probably employed at King's Weston, near Bristol (Fig. 168).

¹ 1778. *Passages from the Diary of Mrs. Lybbe Powys* (1899), p. 200.

² Illustrated in *Country Life*, May 5, 1923.

BEACON HOUSE, PAINSWICK (1769)

A ceiling formerly in the withdrawing-room¹ is probably by the Italian artist of the Claydon ceilings (see Claydon). In the centre is an almost life-size figure after the Lycian Apollo from the Louvre, his left hand resting on his lyre, his head rayed, framed in a light oval border edged with perforated rococo leafage. To this oval is looped a series of leafy scrolls, and an outer festoon of roses. This again is surrounded by a broad oval band, enclosed in moulded ribs, in which vesica-shaped compartments formed of husks enclose alternately a patera and a trophy emblematic of the arts, archery, navigation, and hunting. In one oval appears the date 1769. The oval surround breaks at four points, in which are inserted four profile heads. The spandrels are filled by delicate scrollwork. The ceiling is now in the possession of the Metropolitan Museum, New York (Fig. 153).

THE STAIRCASE.—The ceiling of the staircase hall has three panels of floral and rococo detail. The walls of the head of the staircase are treated with a fanciful arcading, framed by slender pilasters supporting on their caps urns, ewers, and other devices. Between the pilasters hang swags supporting trophies of musical instruments and weapons in the main panels, while above is a light grouping of flower-baskets and balanced scrolls.

¹ 18 feet 6 inches by 17 feet 6 inches.

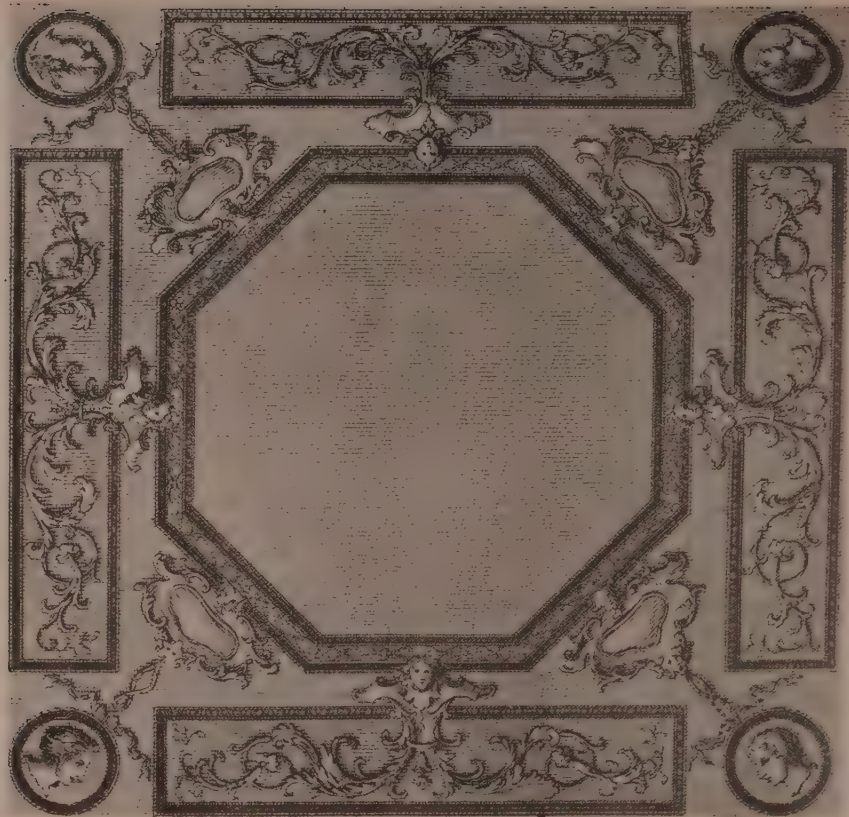


FIG. 139.—DESIGN FOR A CEILING (AT COMPTON PLACE,
EASTBOURNE) (*circa* 1725). *By Colin Campbell.*



FIG. 139A.—DESIGN FOR A CEILING.

By Placido Columbani.

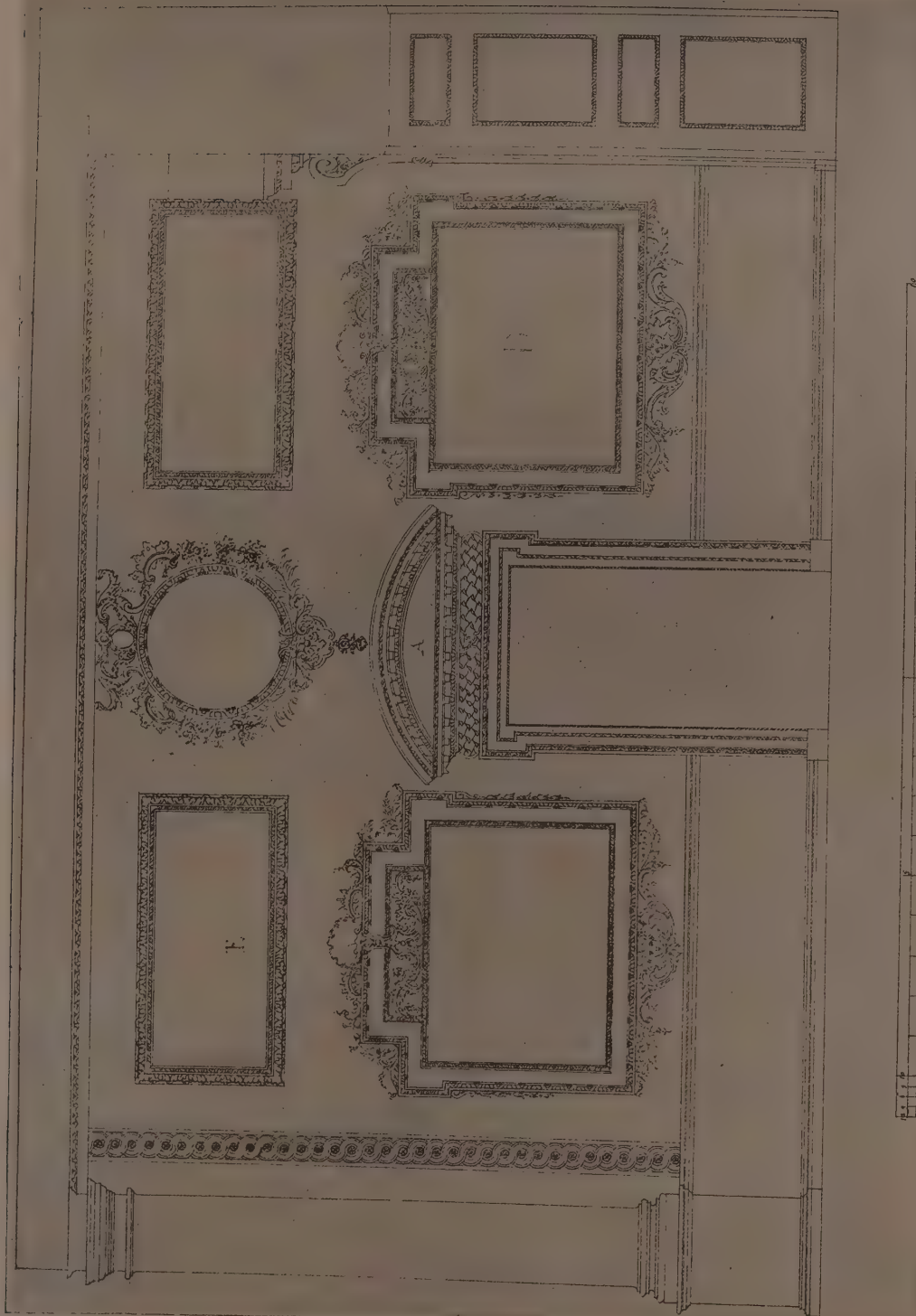


FIG. 14c.—DESIGN FOR THE SIDE OF A ROOM, WITH ROCOCO FRAMES.



FIG. 141.—THE HALL (FIRST FLOOR LEVEL) AT NUTHALL TEMPLE,
NOTTINGHAMSHIRE (1757).



FIG. 142.—THE FOX AND STORK.
By Francis Barlow.

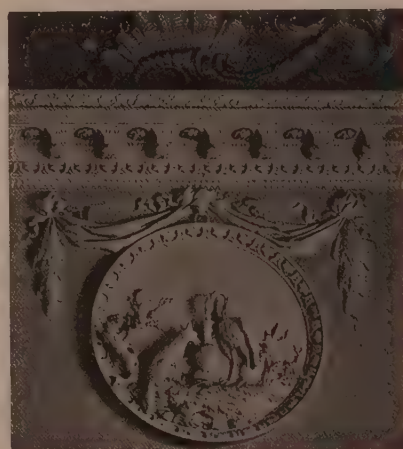


FIG. 143.—DETAIL OF PLASTER
MEDALLIONS ON THE WALLS
OF THE LIBRARY, KIRTLINGTON
(circa 1750).



FIG. 144.—THE LIBRARY CEILING, KIRTLINGTON, OXFORDSHIRE (*circa* 1750).



FIG. 145.—CEILING OF THE DRAWING-ROOM, EASTON NESTON, NORTHAMPTONSHIRE.



FIG. 146.—THE SALOON, DOWNTON HALL, SHROPSHIRE (*circa* 1738).



FIG. 147.—THE SALOON, DOWNTON HALL (*circa* 1738).



FIG. 148.—CEILING, THE TREASURER'S HOUSE, YORK (*circa* 1740).



FIG. 149.—CEILING OF A STAIRCASE OF A HOUSE IN MICKLEGATE, YORK
(*circa* 1745).



FIG. 150.—DETAIL OF COUNCIL CHAMBER CEILING AT THE HOUSE OF CHARITY,
SOHO SQUARE, LONDON (*Mid-Eighteenth Century*).



FIG. 151.—THE STAIRCASE HALL, THE HOUSE OF CHARITY,
SOHO SQUARE, LONDON (*Mid-Eighteenth Century*).



FIG. 152.—SOMERSET HOUSE, HALIFAX.

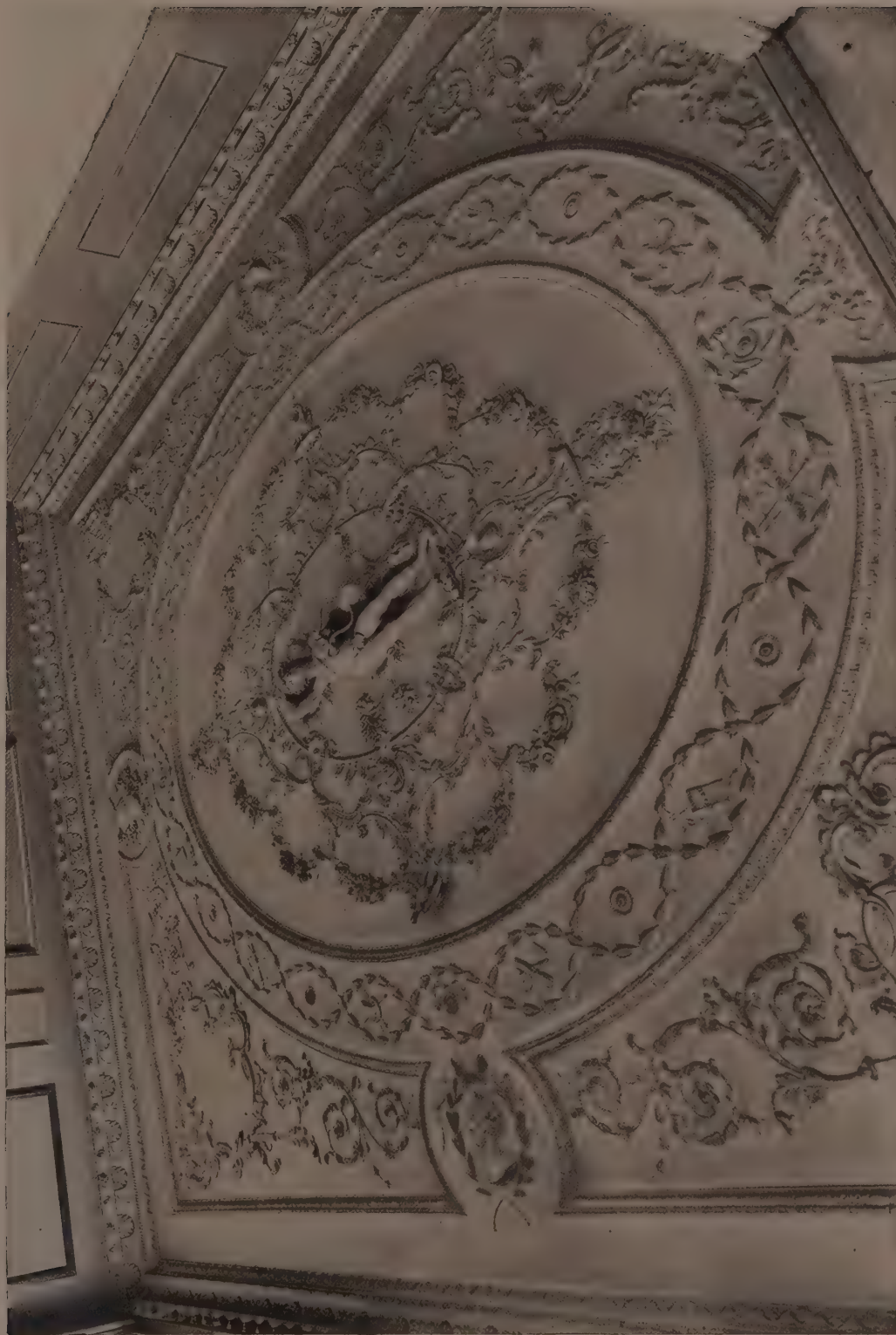


FIG. 153.—CEILING FORMERLY AT BEACON HOUSE, PAINSWICK (*dated 1769*).



FIG. 154.—DESIGN FOR A CEILING (1777).

By M. A. Pergolesi.

CHAPTER VI

THE CLASSIC REVIVAL

IN this classical revival two influences can be distinguished: an adaptation of the arabesques as interpreted by the Renaissance, and a reversion to Roman practice.

The remains of Roman stucco brought to an "exquisite delicacy of over-refinement" were closely studied by Robert and James Adam, and James Adam made notes in an amphitheatre near Naples of the "remains of stucco work, very flat but very elegant."¹ A close affinity can be traced between the setting-out, scale of enrichment, and use of colour between Robert Adam's mature style and Roman stucco work as we see it in the vault of the tomb of the Pancratii in the Via Latina. Roman thermæ and public buildings displayed ceilings having deeply sunk panels, square, octagonal, or hexagonal in form, with a central rosette in relief, and the mouldings of these coffers enriched with the egg and dart.

To this Roman method of diapers of lacunæ enriched with rosettes, Robert Adam returned, both in flat ceilings and in the domes of rotundas and semi-domes of apses. A design, dated 1761, which was carried out in the Long Gallery at Croome Court and the library ceiling at Kedleston (termed a mosaic ceiling), are examples of this type (Fig. 170).

The archæological tendency is noticeable in other forms of ornament, and was much appreciated by a public familiar with the detail of Roman ornament. In 1773 Horace Walpole speaks of a frieze in the drawing-room at Osterley "borrowed from the Palace of the Sun." Designers, however, claimed a measure of originality for their compositions, "though the spirit and appeal of the antique ornaments have been strictly attended to."²

With the exception of the ceiling of the Hall of Syon House, which has ribs of considerable proportion, Adam did not make use of heavy ribs or mouldings in setting-out his ceilings.

Square ceilings are usually treated with ornament arranged on a concentric base; in oblongs, a central square was usually accompanied by two

¹ *Library of Fine Arts* (1831), vol. xi. No. 9.

² George Richardson, *A Series of Original Designs for Country Seats and Villas* (1795), p. ii.

oblongs at either end. "The smaller compartments," as Chambers writes, "are generally arranged round the sides of the ceiling, leaving a large compartment, round, square, or octagonal, in the centre." In rooms with apsidal terminations, a radiating fan was often employed.



FIG. 155.—DESIGN FOR A PANEL (1777).
By M. A. Pergolesi.

The style was mature by 1769,¹ in which year there is a design by Adam for the gallery ceiling at Harewood House, in which all the characteristic elements and finesse appear (Fig. 173). The main elements of the stucco ornamentation are very narrow moulded ribs, loopings, and swags of husks, interspersed with fluted fans and pateras, winged sphinxes, and panels of varying sizes and shapes enclosing either bas-reliefs or painted decoration. For these cast medallions, Flaxman's muses, or flying, dancing, and music-making nymphs modelled on the decorations of Herculaneum, were especially favoured.

These light and graceful elements were used without any undue stress upon their significance, though George Richardson points to the symbolism of Roman motifs.² Circles and semi-circles enriched with radial fluting appear somewhat too frequently in some late eighteenth century interiors. The minute scale of the ornamental details in the later years of the century gave ground for a pointed criticism of the "cheese cakes and raspberry tarts" upon the

ceiling.³ In the case of a plasterer of standing, such as Clark of

¹ An early essay by Robert Adam is seen in the cove of the drawing-room at Kedleston (for which the design is dated 1759) and in the drawing-room at Shardeloes. But these immature designs were entirely discarded when Robert Adam developed his low relief decoration.

² In a design by George Richardson for a library (Plate v., *A Book of Ceilings*, 1774), he writes that "the boys and griffins in bas-relief are emblems of love and immortality."

³ *Oikidia* (1785), p. 79.

Westminster, the cast ornament was sharpened, undercut, and worked up with carvers' tools.¹

The inception and development of this light style of decoration is entirely



FIG. 156.—DESIGN FOR A COVED CEILING OF A STUDY (1776).

By George Richardson.

due to Robert Adam, whose style was emulated by architects such as the younger George Dance and Thomas Leverton, and by designers such as

¹ In commenting upon the cost of an item in his bill, "a run of enriched string, consisting of pateræ, lyres and antique foliage 8½ inches high, exceeding rich," Clark notes that these enriched strings "were all sharpened and undercut, and worked up with carvers' tools," and a great deal of time was bestowed "to finish them in a neat and curious manner."—*Bill for Plasterer's Work at Somerset House*, p. 88.

George Richardson. In Adam's own designs, however, there is a greater consistency, and that "imponderable superfluity of grace" in his facile gift of pattern-making. To George Richardson can be assigned the ceiling of the hall at Kedleston, which is figured in his *Book of Ceilings* (1774); and a ceiling for Lord de Montalt's Dublin house which closely follows the design in his book.

A number of pattern-books¹ were issued during the last quarter of the eighteenth century for the stucco worker and other craftsmen, containing a variety of "elegant designs" (Figs. 154, 155).

No existing treatment has so far been traced corresponding with Pergolesi's or Columbani's designs, but a panel dating from about 1780 in the drawing-room at Nuthall Temple, Nottinghamshire, closely resembles the work of Pergolesi. Here a tripod rests upon a base of sphinxes, and below are swags of leaves gathered in the centre in a bow, from which hangs an oval grisaille painting surrounded by a dart and cone-tipped wand.

Contemporary with these formal elements is the use of floral detail, as in the ceiling of the drawing-room of No. 1 Bedford Square, and of "rustic attributes" in the French manner, and at Welwyn, where the corn-sheaf, the rake, and the hay-fork are allied with the classic sphinx and vase. Though this floral detail could be cast like the stock classic motifs, it was sometimes worked by hand.

Sir William Chambers, whose work is distinct from that of Robert Adam, designed the severely classic stucco work of Somerset House and the graceful ornament at Carrington House, Whitehall,² which shows the influence of contemporary French ornament. He introduced in ornament, according to Gwilt, "a more graceful outline, an easy flowing foliage, and an elegant imitation of such flowers and plants and other objects in nature as were best adapted to the purpose of architectural ornament."³ An example of Chambers's design is the drawing-room ceiling at Peper Harow.

In some Roman stucco, as, for instance, in the vault of the tomb of the Pancratii in the Via Latina, the stucco relief decoration is combined with colour, both as a ground for the relief and also by itself as painted decoration. The ground panels designed by Adam were coloured, as may be seen in his sketches, "to relieve the ornaments," and the practice of tinting the ornament or the ground, or both, brought the ceiling colouring into one scheme with the walls. The "glare of the white" which Robert Adam commented upon

¹ e.g. *Columbani*, P.: "A New Book of Ornaments, containing a variety of elegant designs for modern panels, commonly executed in stucco, wood or painting, and used in decorating principal rooms." London, 1775.

² Built between 1764 and 1779 for the second Lord Gower; now demolished.

³ Memoir of Chambers in Gwilt's edition of *The Decorative Part of Civil Architecture*.

in earlier ceilings, "appeared to him so cold and unfinished" that he "ventured to introduce a variety of grounds at once to relieve the ornaments, remove the crudeness of the white, and create a harmony between the ceiling and the side walls with their hanging decorations." In some cases these colour schemes have faded, and have not been renewed, but original schemes may be still seen at Heveningham and at Syon House. The novelty of these bright colour schemes is noticed in a letter by Mrs. Montague in 1779.¹ That the colour schemes which are faded to-day must have been originally full and brilliant, we have the evidence of some of Adam's original designs in the Soane Museum, and in a contemporary criticism of the sharp contrast between the "insupportably gorgeous ceiling and the fervently glowing carpet" with the "poor bare walls."²

Besides tinted ornament, painted panels and medallions were introduced. Of these, the subjects were classical or emblematic. In a dining-room as designed by an architect named Thomas, Bacchus and Ariadne appear in the central medallion; in the smaller, the Seasons, and in the four oblong panels "Rural" employments of fishing, sheep-shearing, vintage, and harvest. For music-rooms and saloons apt subjects were indicated by the architect and decorative painter.

The death of Robert Adam and the opening of the war with France in 1793 marked a term in the free classic revival. Those who later experimented in Greek detail, found their gamut limited, and ornament retreated in the early nineteenth century to the cornice and ceiling borders.

CAST MEDALLIONS

The medallions of the classic revival are based on subjects upon the remains of Roman stucco, such as those still existing in two tombs in the Via Latina near Rome. The Roman stucco low reliefs are fine examples of light and impressionistic handling. The designs were traced on the stucco ground with a point, more stucco was applied for the modelling in relief, and in the less important parts the background was pinched or pressed up, or incised lines used. A very different effect was obtained by the use of cast medallions of cameo-like finish in the late eighteenth century.

In several instances the designs by Flaxman, such as the series of Muses, were used. In Belvedere House, Dublin, a large oval medallion upon

¹ July 20, 1779: "The painter," Mrs. Montague wrote, "is painting my ceilings in various colours, according to the present fashion."—*MSS. of the Marquess of Bath*, Historical MSS. Commission.

² *Oikidia* (1785), p. 79.

the staircase-head is taken from "Cupid Bound," by Angelica Kauffmann, engraved by Bartolozzi (Fig. 191).

EXAMPLES

CLAYDON, BUCKINGHAMSHIRE (*circa* 1765-70)

Many of the extant ceilings in this house, and some of the rooms now demolished, were the work of Patroli, "an Italian artist of great ingenuity," who was long employed here.¹ Among the rooms demolished in 1791 was a double cube ballroom and a drawing-room, with gods and goddesses in relief. Among the extant decorations, those of the staircase hall, saloon, and library are most remarkable. In the STAIRCASE HALL the walls are decorated with circular and oblong medallions of classical subjects, and with festoons of husks and foliage. Upon the first-floor level the coved ceiling is coffered. A frieze of figures runs below the glass lantern, and the spandrels of the flat of the ceiling richly treated. In the SALOON the wide cove is set with enriched octagonal bosses and rosettes, except above the chimney-breast, which is treated with a medallion head flanked and festooned with foliage. The flat is very similar in treatment to that of the library. In the LIBRARY the ceiling is divided into a central square and two narrow oblong compartments, bordered by interlacing foliage. In the lateral compartments is a scroll design centring in a winged boy (Fig. 185); in the centre panel is a central rosette, rayed with anthemias and encircled by ribboned festoons of bay, enclosing urns and musical trophies in vesica-shaped compartments. To this circular band of festooning are linked four large medallions of classical subjects. At the four angles are four panels of scroll design. An unusual feature is the enrichment of the frieze with consoles supported by winged cherub heads (Fig. 172).

In the GOTHIC ROOM three deep-recessed octagons are introduced into the ceiling, treated with a fanciful version of Gothic ornament.

KEDLESTON, DERBYSHIRE (1759-74)

The centre block of this house was designed by James Paine in 1759.²

¹ Lipscomb's *Buckinghamshire*.

² Paine writes that he was asked "to make the plans for this magnificent mansion in the year 1761, and the foundations were soon after laid" (*Plans, Elevations, etc.*, 1783). But a design by Paine was exhibited in 1761 at the Society of Artists of "a house designed in the year 1759 for a person of distinction in the County of Derby."

The completion and decoration was entrusted to Robert Adam at an early date (a ceiling design in the Soane Museum is dated 1759), and work was continued as late as 1797.

THE HALL (1774).—The coved ceiling of the great hall (measuring about 67 feet by 42 feet) was designed by George Richardson, and is figured as the "Grecian Hall" in the last plate in his *Book of Ceilings composed in the Style of the Antique Grotesque* (1776), where it is stated that the trophies and other ornaments of the ceiling were "executed by Messrs. Rose with great taste." Richardson's signed drawings for the stucco decoration of the hall (which are dated 1774) show a colour scheme of pink and green. The cove is 9 feet in height; the centre portion of the flat is lighted by a lantern. The stucco ornaments above the two chimneypieces (which are mentioned in 1789) are later in date.

THE SALOON.¹—The dome has a diminishing diaper of octagonal and square lacunæ (of which the octagons are rosetted), rising to two-storeyed height.

THE DRAWING-ROOM.—This ceiling closely follows a drawing in the Soane Museum, dated 1760. The ornament of the cove is straggling and unusually large in scale. A drawing at Kedleston shows the full colour scheme; the ground of the cove is pink, the grounds of the flat are pink and blue.

THE DINING-ROOM.—In the ceiling are medallions and oblong pictures by Zucchi and others (Fig. 171); at one end of the room is a semicircular recess for a sideboard, the head of which is treated with low relief ornament arranged on a radiating basis.

In the LIBRARY (Fig. 170) is a "mosaic" ceiling of Roman type.

SYON HOUSE, MIDDLESEX (*circa* 1762–65)

The alterations by Adam to Syon House date, according to Adam,² from 1762, when the Duke of Northumberland came to the resolution of "fitting up the apartments of Syon House in a magnificent manner."

In the STATE DINING-ROOM the ceiling and the heads of the two semi-domes are enriched with stucco ornament. The ceiling, divided into a large centre and two narrow oblong panels, is in Adam's early style, and is framed by a wide band of ornament carried round it close to the cornice (Fig. 166).

¹ Forty-two feet in diameter.

² A plan of Syon, however, is dated 1761, and some of the Adam drawings in the Soane Museum date from the same year.

In the VESTIBULE (or ante-chamber), the most notable stucco work are Rose's large gilded panels of trophies, which add their quota to the glow and rich colour of this fine room (Fig. 163).

The RED DRAWING-ROOM is varied from the other rooms by the form of its ceiling, which is coved and painted in compartments consisting of small lozenges and octagons. In the octagons are circular medallions containing paintings of classic subjects or conventional ornaments.

In the LIBRARY, which was too low and too narrow to be of the proportion Adam wished, the scale of the detail is also minute. The ornament of the walls and ceiling is extremely delicate, both in the gallery and the small cabinets or conversation retreats opening from it.

KENWOOD (*circa* 1767)

In the HALL, a monochrome medallion painted by Zucchi forms a centre, and is surrounded by concentric circles consisting of a naturalistic wreath of coloured vine-branches, and a wide guilloched rib.

In the LIBRARY (*circa* 1769) the ceiling vault is divided into compartments of varying shapes and sizes, enclosing low relief gilded ornament and highly coloured paintings by Zucchi. The heads of the semi-domes of the apses are treated with delicate stucco work. The grounds which Adam refers to as "pink and green" must have been changed, as the present colouring includes lilac and blue. The room was finished about 1769, when Zucchi made out his account for the ceiling paintings.

NOSTELL PRIORY, YORKSHIRE

In the TAPESTRY ROOM, the painted and stuccoed ceiling centres in an eight-pointed star, enclosing a circular medallion by Zucchi, and bordered by a guilloched rib. This star is surrounded by eight painted lunettes festooned with husks. The square enclosing this composition is bordered by two oblongs, in which circular painted medallions are enclosed within lozenges in a style resembling that of the Red Drawing-Room at Syon House, the subjects of the medallions being alternate vases and monochrome classical figures.

The library and upper hall and saloon ceilings are good examples.

HAREWOOD HOUSE, YORKSHIRE (1767)

In the walls of the hall are panels and medallions of Roman armour in trophies, upon one of which is the date 1767 inscribed on a flag. The panel over the chimneypiece is stated in *The Tourists' Companion* (1819) to be by the sculptor Collins, the subject "Mars and Neptune with their Usual Attendants."

The fine GALLERY CEILING (Fig. 173) was carried out by Rose.

OSTERLEY (1767-77)

In the EATING-ROOM (*circa* 1767) the ceiling is set out with two concentric ribs, of which the outer is wreathed with vine trails, which at the corners surround a circular medallion. The walls are set out in large panels of stucco arabesques similar to the treatment at Shardeloes.

DRAWING-ROOM (between 1766 and 1773).—In the centre is a large oval centring in radiating plumes and a rosette. This is encircled by a key-patterned oval border, which is again bordered by a coffering of octagons decorated in blue, pink, and gold. The crimson and gold frieze is mentioned by Horace Walpole as "borrowed from the Palace of the Sun."

TAPESTRY-ROOM (1775-77).—This ceiling is set out in a circle, containing an inner octagon framed in four reversed curves. In the angles are quadrant fans. The ceiling centre is a painted medallion.

SALTRAM, DEVONSHIRE (1768)

A drawing for the saloon ceiling and sectional drawings of the walls, signed by Robert Adam and dated 1768, are preserved at Saltram. The room, a double cube of 25 feet, has a deep cove enriched with painted medallions by Zucchi flanked by gryphons, the upper surface of the cove being bordered with semicircles and festoons of husks. The flat of the ceiling is set out in three sections, a large oblong containing within an oval a central painted medallion by Zucchi, framed in a figure with slightly incurved sides, and two smaller oblongs each containing a painted medallion set in a lozenge enclosed in an oval. (This differs entirely from the flat of the ceiling in Adam's drawing, where the flat is set out in a system of ovals and semi-ovals.)

BELVEDERE HOUSE, DUBLIN (1786)

THE STAIRCASE.—The walls are divided horizontally by a wide plaster band composed of urns, with interlaced swags and scrollwork between. Above this is a narrower band, composed of lions with fluted panels between. The walls of the head of the staircase hall (Fig. 191) are richly treated with large panels in the style of Pergolesi, enclosing an oval medallion consisting of a single square, or a group after Angelica Kauffmann's "Cupid Bound." Between the centre medallion and the panel frame are arabesques. The interior is distinguished by a wealth of stucco decoration upon the walls and ceilings of several rooms.



FIG. 157.—DESIGN FOR A CEILING AT CUMBERLAND HOUSE, PALL MALL (1780).
From an original drawing in the Soane Museum Collection.

By Robert Adam.



FIG. 158.—FRIEZES OF CORNICE.

By Columbani.

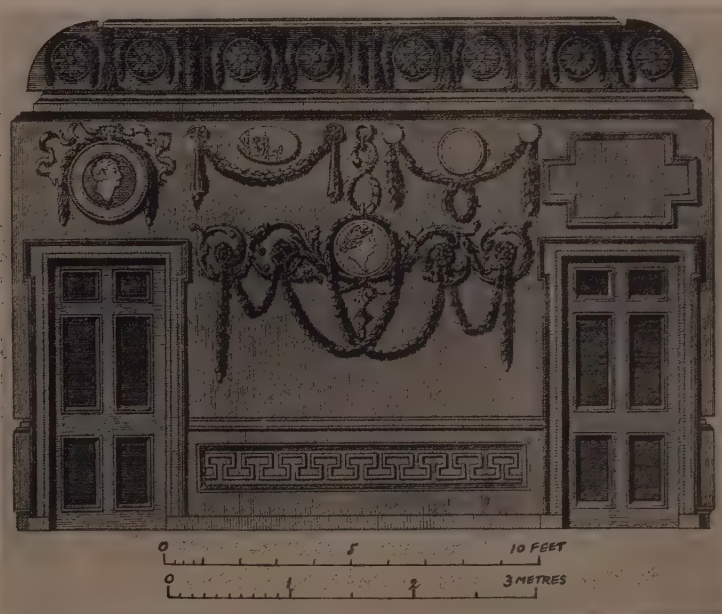


FIG. 159.—SECTION OF A ROOM "WITH GREEK ORNAMENTS,"
FROM "THE ORNAMENTAL ARCHITECT" (1770).

By M. Darly.

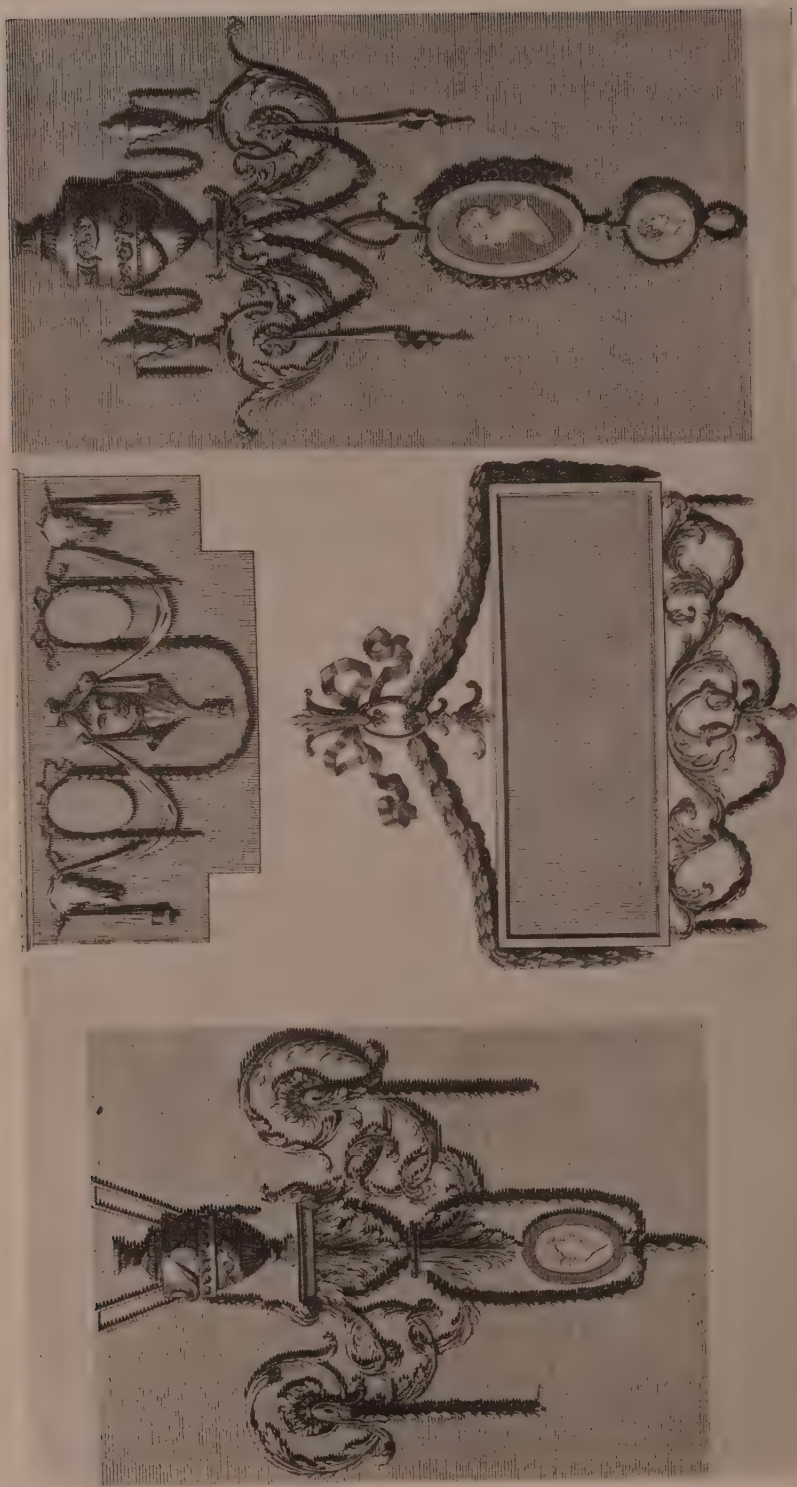


FIG. 160.—TABLETS AND OTHER ORNAMENTS, FROM "THE ORNAMENTAL ARCHITECT" (1770).

By M. Darcy.



FIG. 161.—DESIGN FOR A CEILING (1768-1779).

By Henry Holland.



FIG. 162.—DETAIL OF SALOON CEILING AT BROADLANDS, HAMPSHIRE (1768-1779).

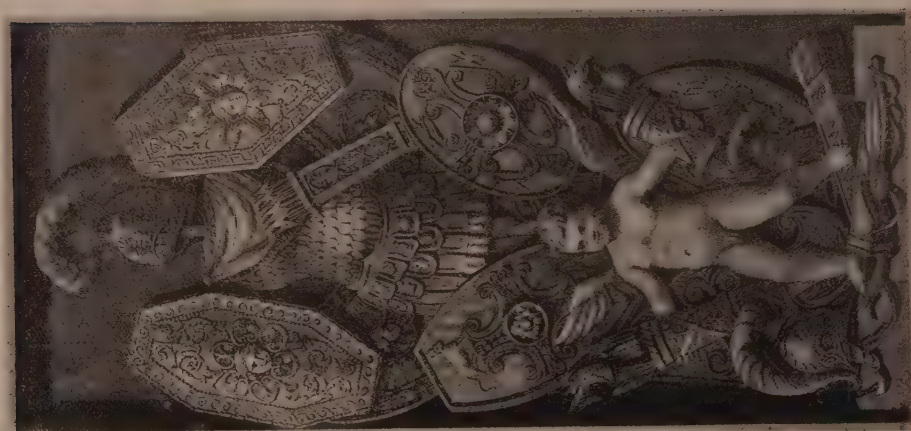


FIG. 163.—PANELS AND MEDALLIONS DESIGNED BY ROBERT ADAM FOR SYON HOUSE, MIDDLESEX.



FIG. 164.—DESIGN FOR THE CEILING OF THE OCTAGON ROOM FOR LORD MELCOMBE'S GARDEN BUILDING.

The mouldings and ornament proposed to be executed in stucco and gilt. In this drawing the cove is extended in a straight line to show the compartments at full size.

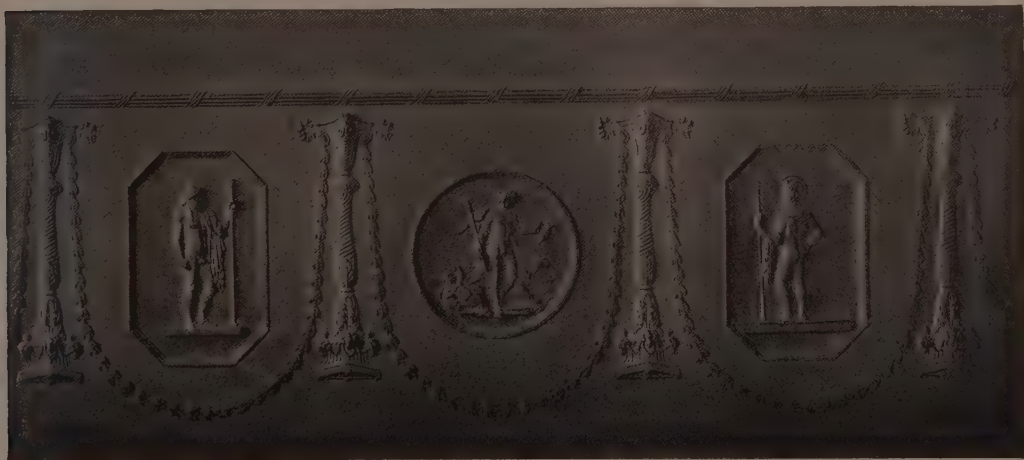


FIG. 165.—DETAIL OF CEILING AT BROCKET HALL, HERTS.



FIG. 166.—PROPOSED DESIGN FOR THE DINING-ROOM CEILING AT
SYON HOUSE (1761-1765). *By Robert Adam.*



FIG. 167.—A CEILING DESIGN IN THE GREEK TASTE (circa 1800).



FIG. 168.—CEILING OF THE DRAWING-ROOM, KING'S WESTON, GLOUCESTERSHIRE
(circa 1760).



FIG. 169.—DETAIL OF DRAWING-ROOM CEILING, KING'S WESTON (*circa* 1760).

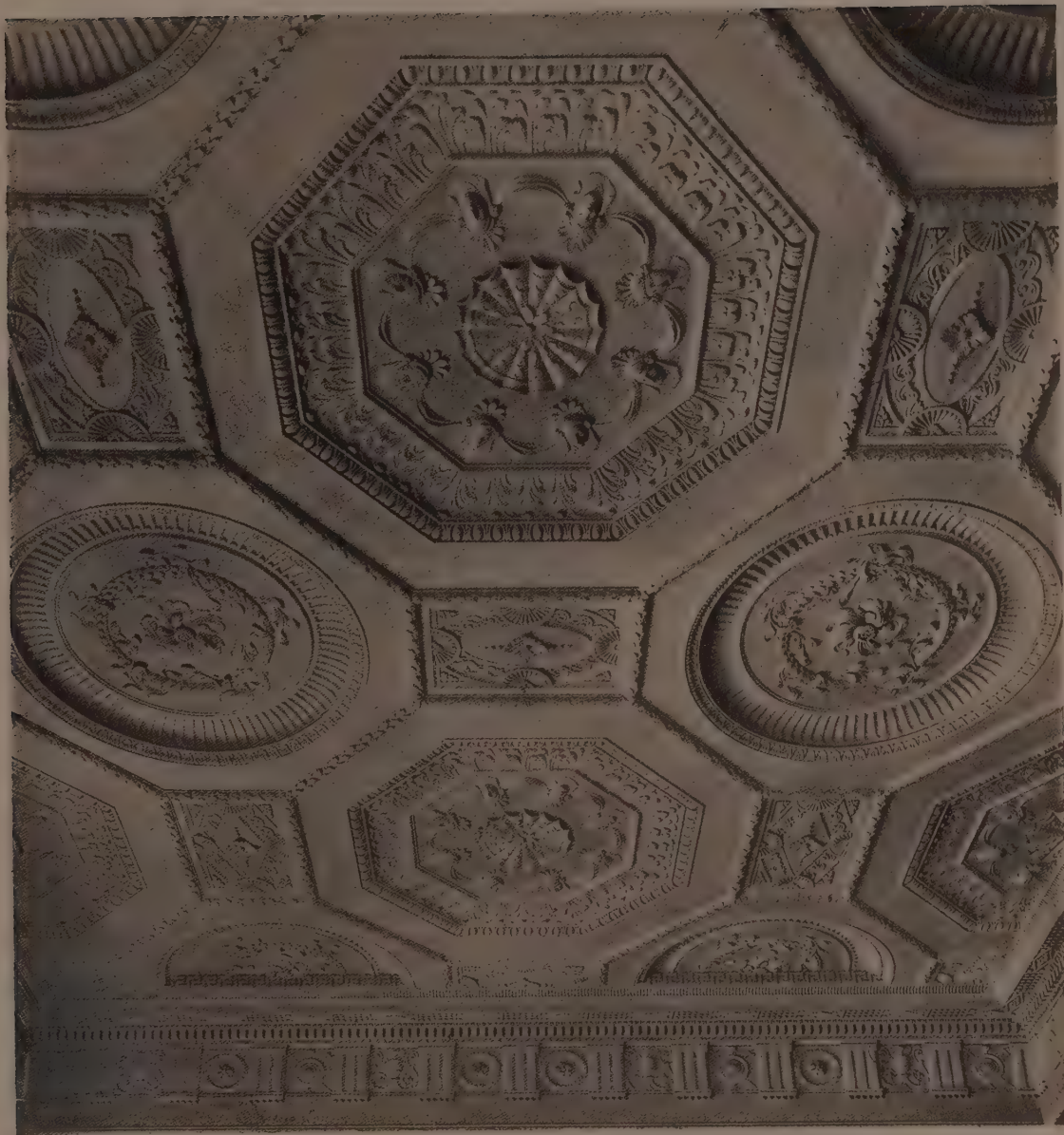


FIG. 170.—PORTION OF THE LIBRARY CEILING, KEDLESTON
(circa 1760).

By Robert Adam.



FIG. 171.—DINING-ROOM CEILING, KEDLESTON (*circa* 1760).

By Robert Adam.



FIG. 172.—LIBRARY CEILING, CLAYDON HOUSE, BUCKINGHAMSHIRE (circa 1765).

By Patrol.



FIG. 173.—DETAIL OF THE GALLERY CEILING, HAREWOOD HOUSE, YORKSHIRE (1769).
Painting by Rebecca; Stucco by Joseph Rose.



FIG. 174.—CEILING OF THE "EATING ROOM," CHANDOS HOUSE, LONDON (1771).
By Robert Adam.



FIG. 175.—DETAIL OF DINING-ROOM CEILING (THE ORNAMENT COLOURED)
AT DRAYTON, NORTHAMPTONSHIRE (1772).

By William Rhodes.



FIG. 176.—ANGLE OF THE DINING-ROOM, DRAYTON, NORTHAMPTONSHIRE (1772).

Stucco by William Rhodes.



FIG. 177.—CHIMNEY-BREAST AT No. 21 PORTLAND PLACE, LONDON (1775).
Designed by Robert Adam.



FIG. 178.—DETAIL OF CEILING, No. 21 PORTLAND PLACE, LONDON (1776).

Designed by Robert Adam.



FIG. 179.—CEILING OF THE ANTEROOM, LANSDOWNE HOUSE, LONDON (1768).
Designed by Robert Adam.



FIG. 180.—PORTION OF BACK DRAWING-ROOM CEILING, No. 17 ST. STEPHEN'S
GREEN, DUBLIN (circa 1776).

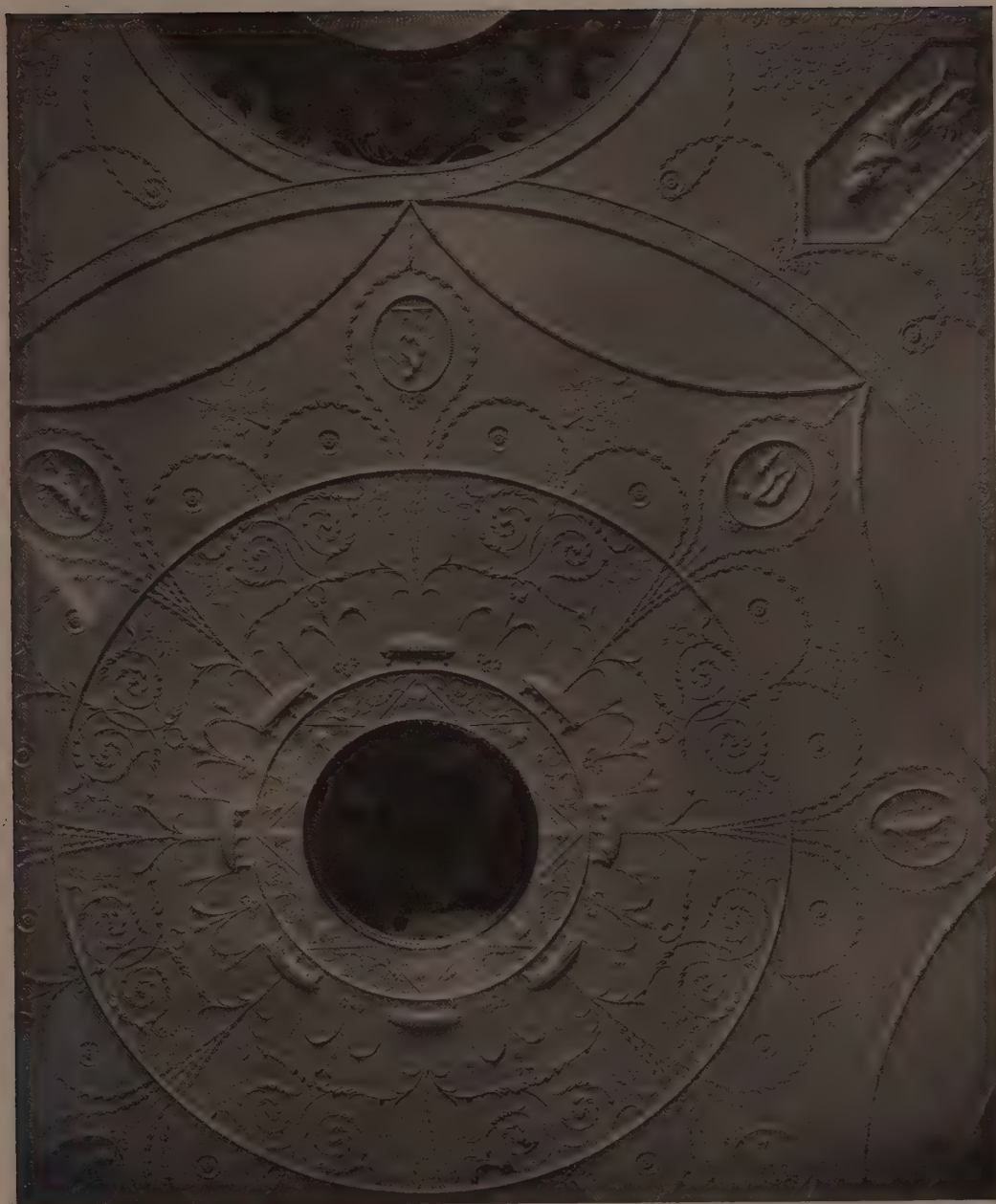


FIG. 181.—DETAIL OF DRAWING-ROOM CEILING, BROCKET HALL, HERTS
(*circa* 1780).



FIG. 182.—DETAIL OF THE CEILING, THE COURT ROOM, THE BANK OF ENGLAND.
By Sir Robert Taylor.

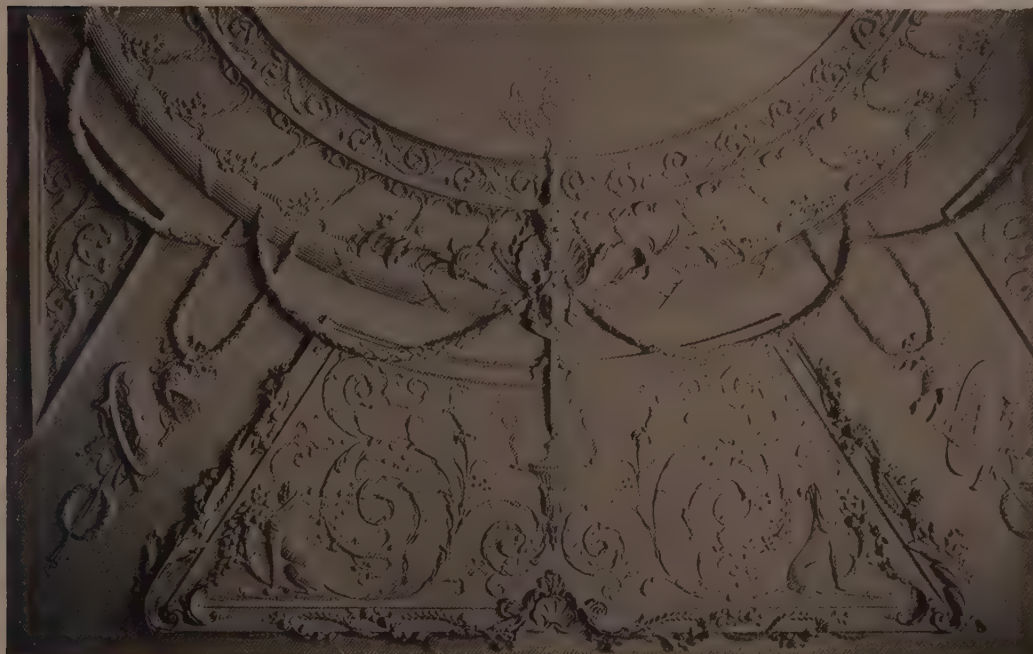


FIG. 183.—DETAIL OF CEILING AT THE BOARD OF TRADE OFFICES,
WHITEHALL GARDENS.



FIG. 184.—BACCHUS AND ARIADNE, OVERMANTEL MEDALLION, FROM
28 PARLIAMENT STREET, WESTMINSTER (*Late Eighteenth Century*).
(In the Victoria and Albert Museum.)



FIG. 185.—CEILING PANEL FROM CLAYDON HOUSE, BUCKINGHAMSHIRE (*circa 1765*).

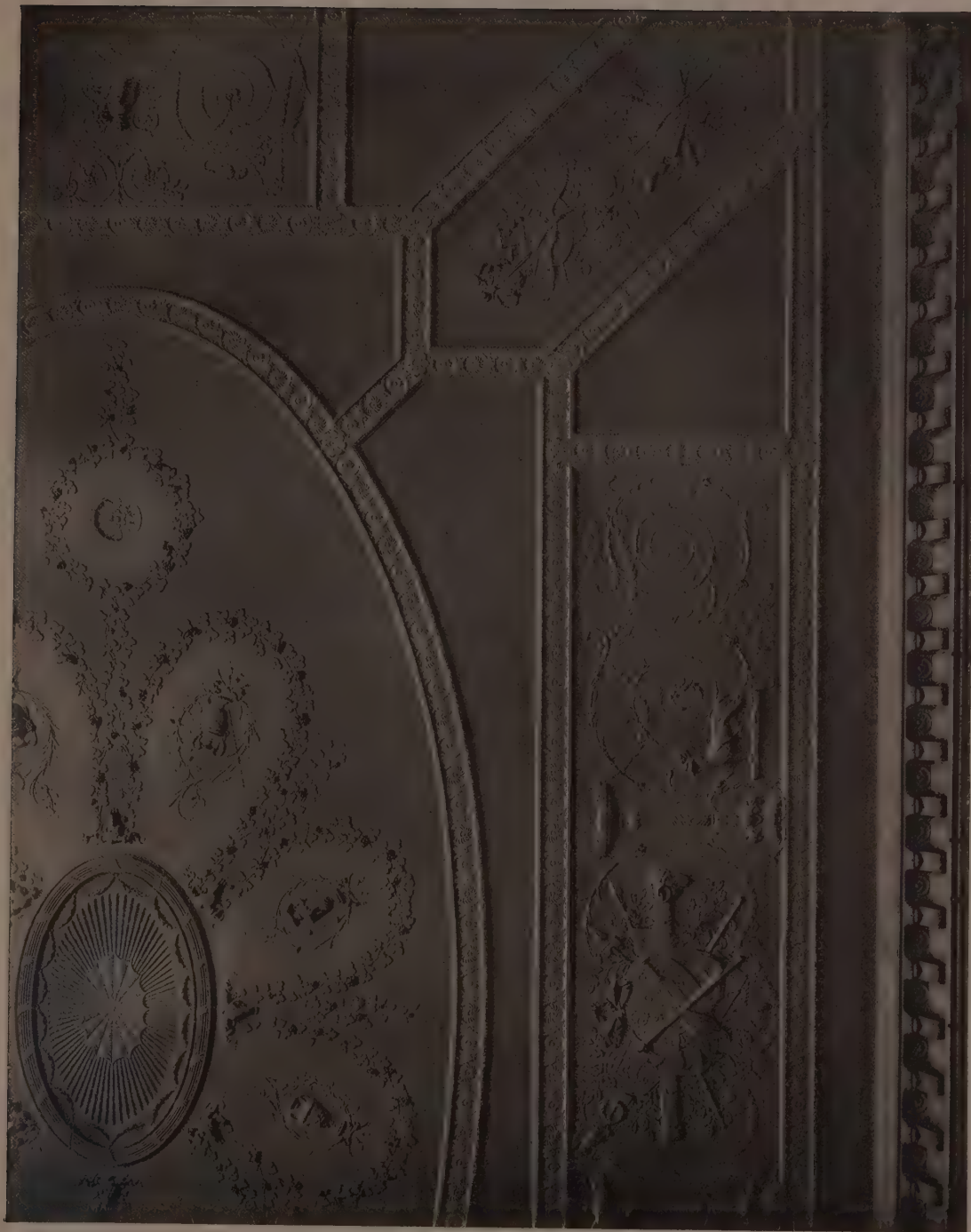


FIG. 186.—PORTION OF THE SALOON CEILING, BROCKET HALL, HERTS (*circa* 1780).



FIG. 187.—PORTION OF THE COURT ROOM CEILING, BANK OF ENGLAND.

Designed by Sir Robert Taylor.



FIG. 188.—PORTION OF THE CEILING IN THE COMMITTEE ROOM, BANK OF ENGLAND.

Designed by Sir Robert Taylor.



FIG. 189.—THE COURT ROOM, THE BANK OF ENGLAND.

Designed by Sir Robert Taylor.

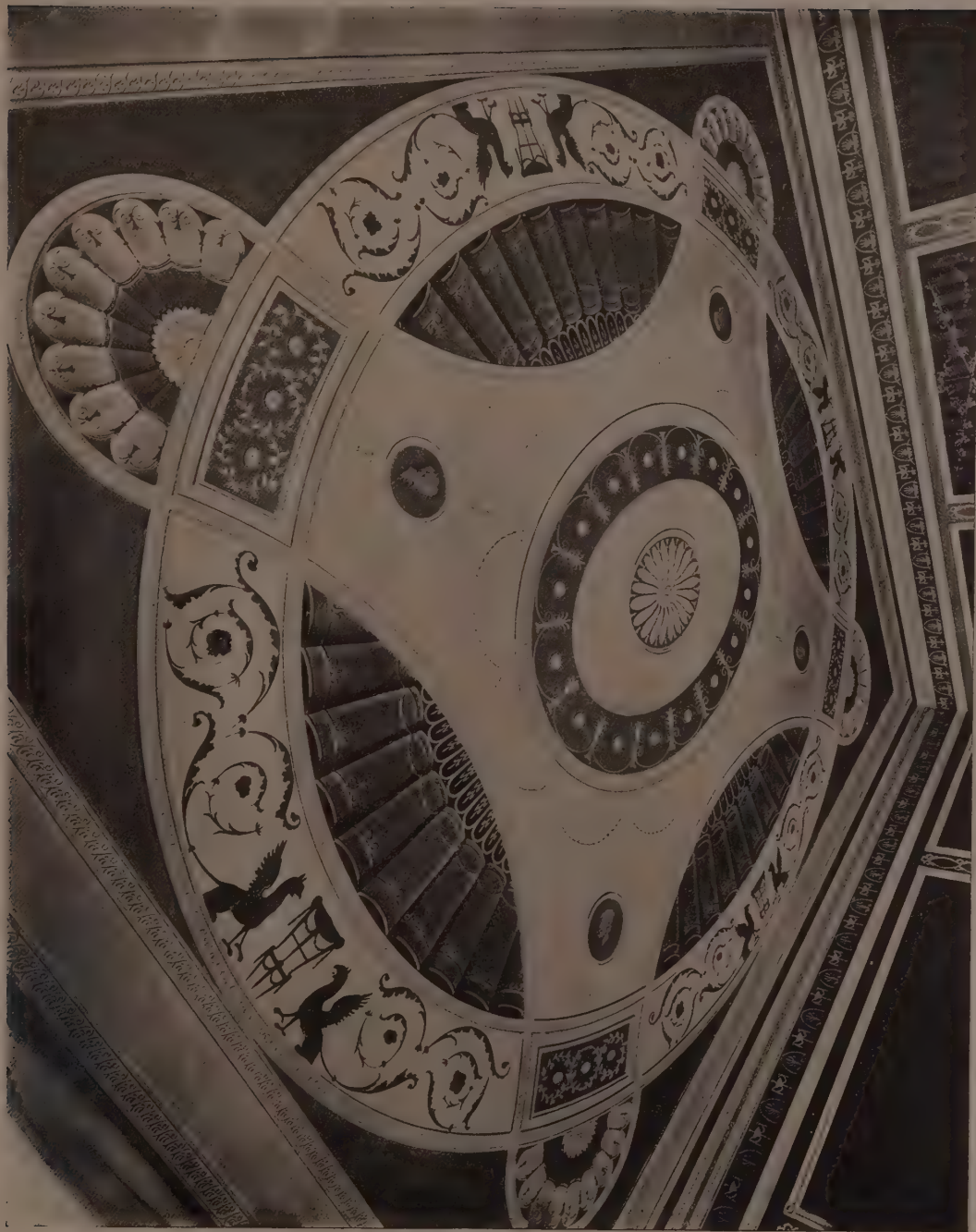


FIG. 190.—CEILING OF THE BOUDOIR, BELTON HOUSE, LINCOLNSHIRE (1777).

Designed by James Wyatt.



FIG. 192.—DETAIL OF THE FRONT PARLOUR CEILING,
PITZHANGER MANOR (1802). By Sir John Soane.

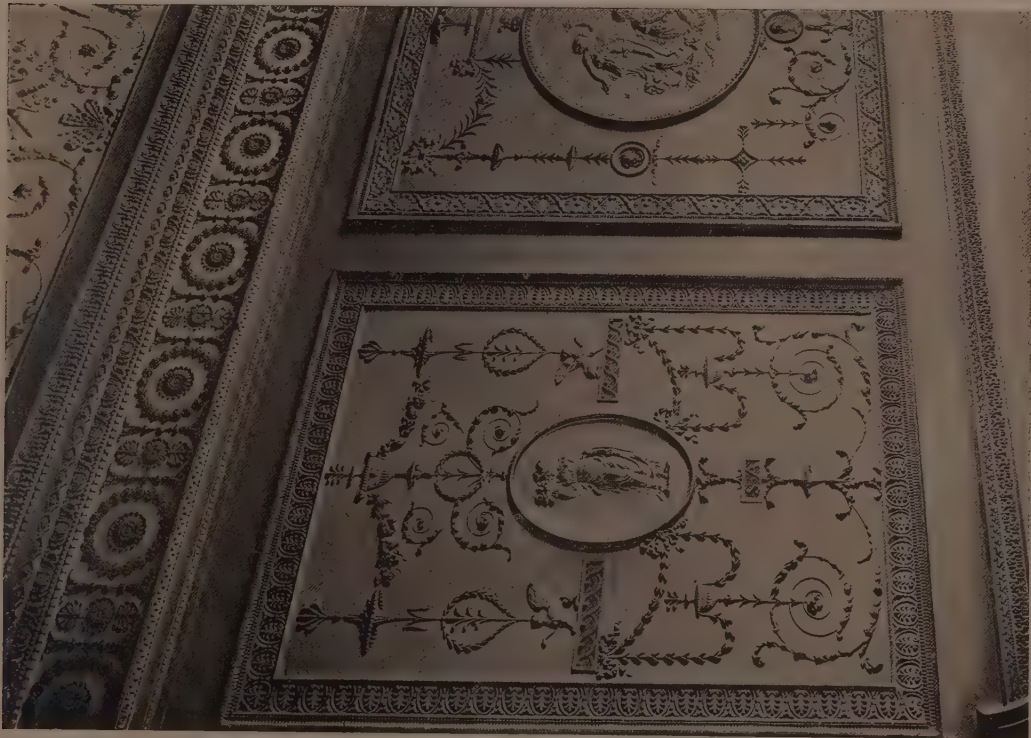


FIG. 191.—DETAIL OF THE STAIRCASE HALL, BELVEDERE
HOUSE, DUBLIN (circa 1786).

COMPARATIVE PLATES
OF
MOULDINGS

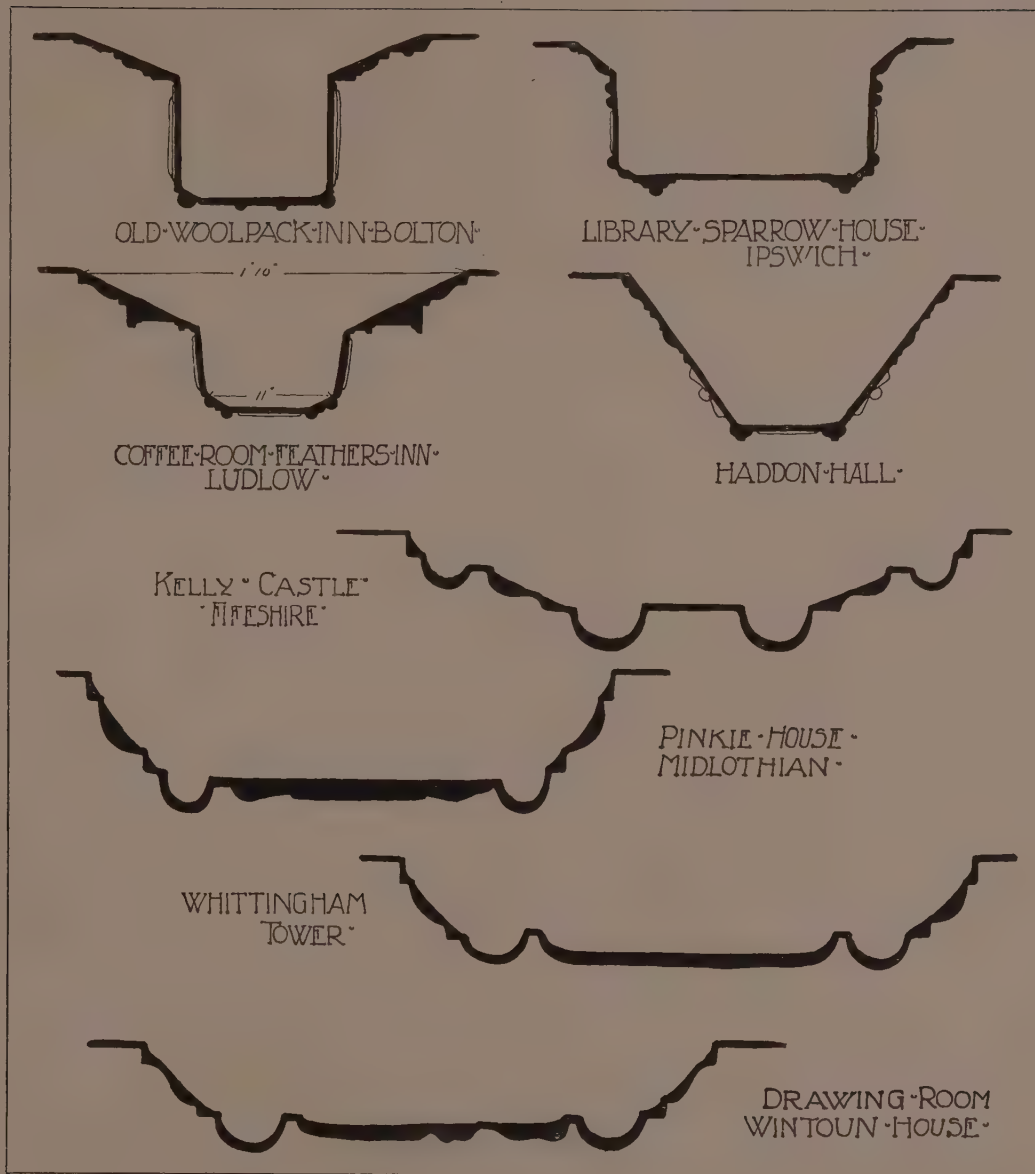


FIG. 193.—RIB MOULDINGS, FIRST HALF OF THE SEVENTEENTH CENTURY.

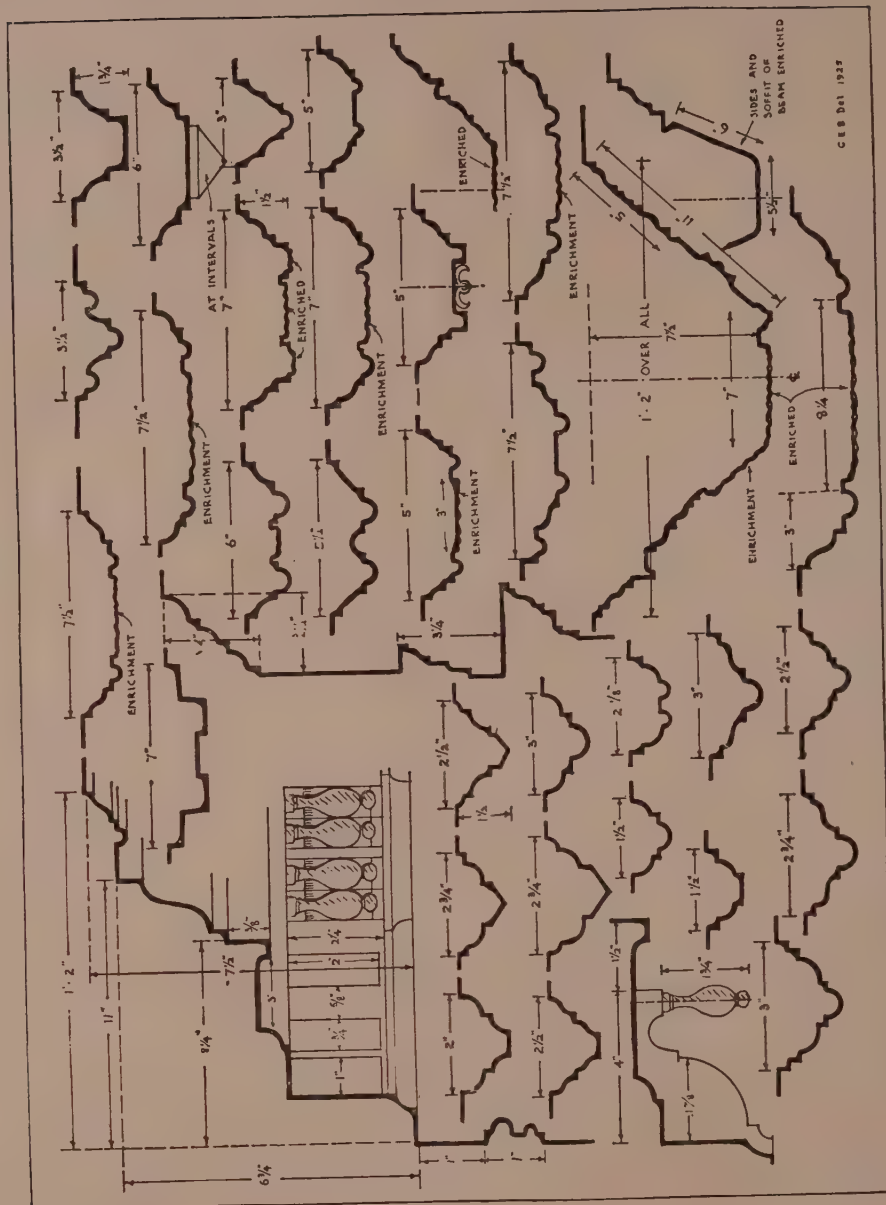


FIG. 194.—TYPICAL MOULDINGS OF ELIZABETHAN AND JACOBAN PERIODS.



FIG. 195.—CORNICE AND CEILING MOULDINGS (*Late Seventeenth Century*).

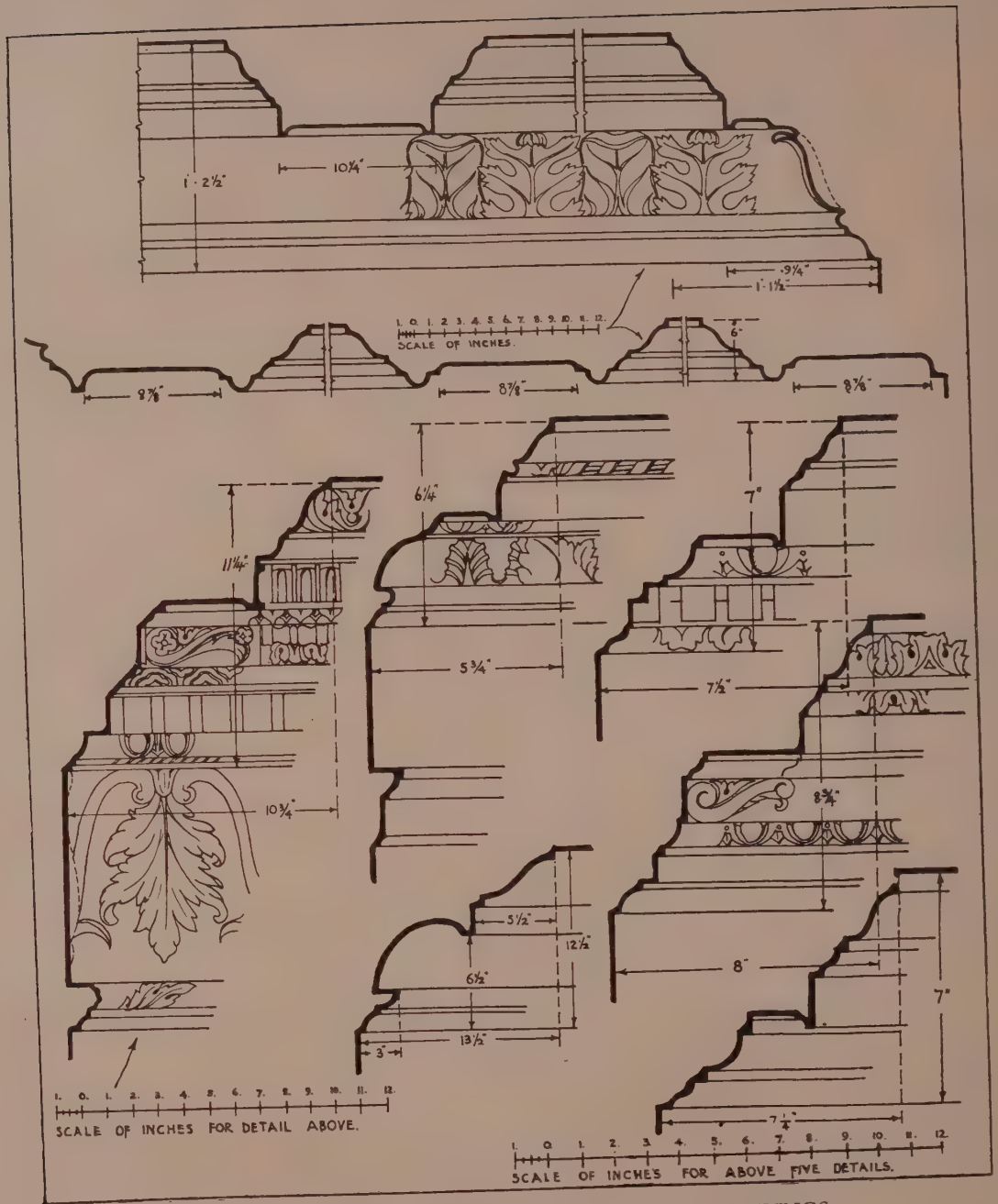


FIG. 196.—GEORGIAN CORNICE AND BEAM MOULDINGS.

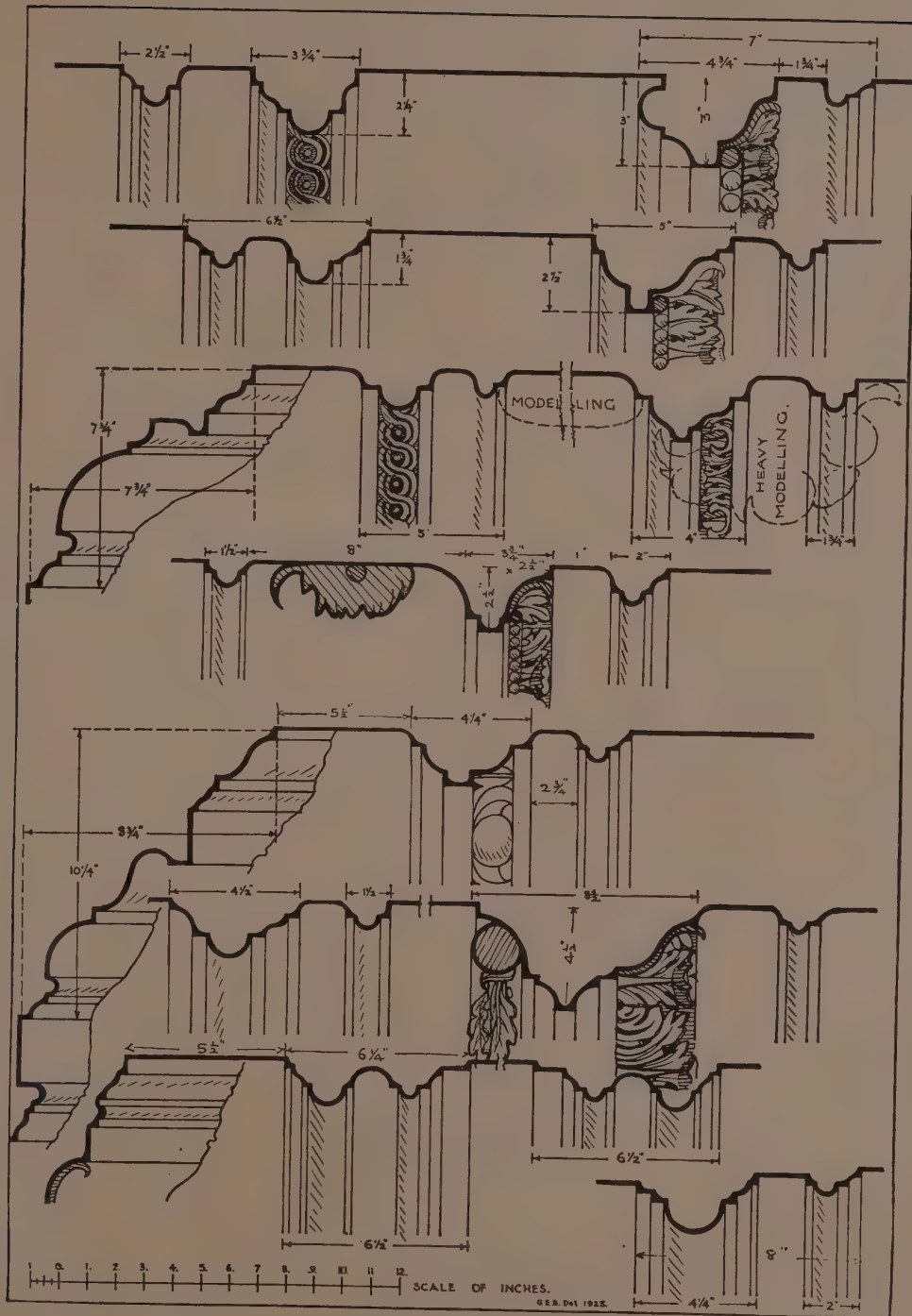


FIG. 197.—LATER RENAISSANCE MOULDINGS—WREN PERIOD.

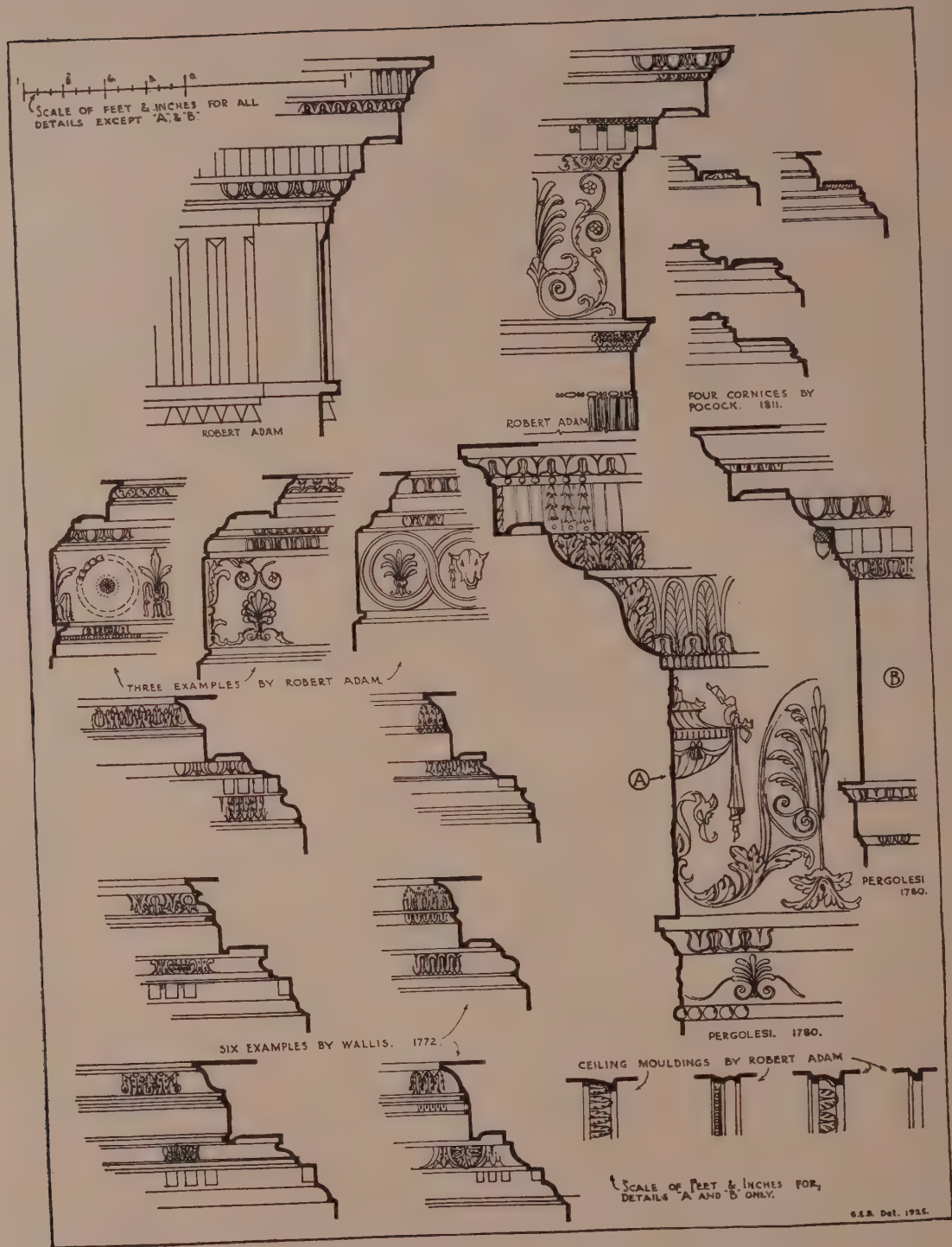


FIG. 198.—LATE GEORGIAN ENTABLATURES AND CORNICES.



FIG. 199.—DRAWING-ROOM CEILING AT FISHERWICK.

From original Sketch-Book of Joseph Rose, 1771.

APPENDIX

A SKETCH-BOOK OF JOSEPH ROSE'S DESIGNS

A SKETCH-BOOK in the possession of Messrs. Batsford, measuring $10\frac{1}{4}$ by $6\frac{5}{8}$ inches, gives some further information about the work of Joseph Rose, who carried out designs by Robert Ware, James Wyatt, and a minor architect Hobcraft. His note-book is a record of designs for a considerable number of houses, and also includes some copies "from M'Culagh's book" (the Irish plasterer, James M'Cullagh, who worked in Dublin from about 1761 to 1795).

Among the principal buildings for which sketches for ceilings and detail exist in this book are Harewood House, Yorkshire (where Rose is known to have been employed), Newby, Yorkshire, The Pantheon, London, and houses in Mansfield Street, Grosvenor Square, Dover Street, St. James's Square, Portland Place, Curzon Street, and Berkeley Square. The sketches are in ink and wash; and in a few instances they have been coloured; the designs date from 1766 to about 1773. In some cases the design is stated to be after Wyatt or Hobcraft; but in several instances a sketch is marked "Mr. Rose's desine" (*sic*).

The following list gives the titles of designs for Harewood House and Newby.

HAREWOOD HOUSE, YORKSHIRE.

- "April 16, 1769.—Sketch of Part of ceiling and cove in the second drawing-room at Harewood House.
- "Best room ceiling, east end of Harewood House.
- "Dining-room ceiling, Harewood House, 1766.
- "Room next dressing-room, Harwood House.
- "Dressing-room at East end at Harewood House.
- "French couch room, Harwood House.
- "A stone landing in the staircase at Harewood House with Plaister ornaments."
- "1770. Part of Gallery ceiling at Harwood. Room long 77 by 24." [A large coloured design by Robert Adam for the ceiling of this room in the Soane Museum is dated 1769.]

NEWBY, YORKSHIRE.

- "Dineing-Room at Wm. Weddles, Esq., at Newby, York."
- "Hall ceiling of Mr. Weddles' at Newby, Yorkshire." [Robert Adam designed additions to Newby for William Weddell (1724-92), including a sculpture gallery and rotunda.]

Among buildings in which Rose worked under the architect James Wyatt are Beaudesert, Staffordshire; Ridgeley, Staffordshire; and the Pantheon (designed by Wyatt in 1770 and opened in 1772).

The following are the titles of sketches for these buildings :

BEAUDESERT, STAFFORDSHIRE.

- (1) An entablature entitled "Ld. Pagets."
- (2) "Dineing-room and cove at Ld. Pagets. Mr. Wyatt's desine."
- (3) "Staircase, Beaudesert. Mr. Wyatt's design, 1771."
- (4) "Suffet under the gallery and string of great stairs, Beaudesert."

RIDGELEY, STAFFORDSHIRE.

- (1) "Dore at Ashton Curzon's,¹ Esq., Ridgeley, Staffordshire. Mr. Wyatt's desine in 1771."

THE PANTHEON, LONDON.

- (1) "Ornament above ye Paunells in ye Pantheon, att London, June 1770."
- (2) "Cotillion-Room in ye Pantheon, 1770."

FOR NO. 20 ST. JAMES'S SQUARE, a house designed in 1772 by Robert Adam for Sir Watkin Williams Wynn, there are the following sketches :

- "Groyned ceiling at Sir Watkin Williams Wynn in St. James's Square."
- "Ft. drawing-room in Sir W. W. Wynnes" (this design was carried out in the first withdrawing-room).
- "Back drawing-room at Sir W. Wynnes."
- "Library Sir W. Wynn's."

¹ Assheton Curzon.

"Upright wall under groyne in antyroom at Sir W. W. Wynns" (the ante-room to the first drawing-room).

FOR OTHER HOUSES IN ST. JAMES'S SQUARE, "Lord Donegall's" (designs for the dining-room and "Panell" in drawing-room ceiling) and "Mr. Hobart's" (*i.e.* the Hon. George Hobart, afterwards Earl of Buckinghamshire).

FOR GROSVENOR SQUARE, there are designs for Lord Stanley's (No. 23, now No. 26). The interiors of this house designed by Adam for Lord Stanley (afterwards twelfth Earl of Derby) are illustrated in the *Works of Robert and James Adam*.

For a house in CURZON STREET there is a design for "a domed ceiling at Mr. Thyn's in Curzon Street, London," dated October 26, 1772. [This was the Hon. H. F. Thynne, for whom Robert Adam designed a drawing-room and dining-room, etc., in 1771.]

Other designs are: "Lord Ashburnham's, Hay Hill," 98 (now 30) Dover Street; Mansfield Street (a street laid out by the Adams in 1770); Portland Place, "Lord Darnley's and Lord Delaware's, Audley Square," "The Duke of Bolton's, Southampton Row, London" (Bolton House, 2 Southampton Row).



FIG. 200.—HALL FRIEZE AT KEDLESTON.

From original Sketch-Book of Joseph Rose.

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A CHARGE
IS MADE FOR
REMOVED OR
DAMAGED
LABELS.

